

# SCREENLAND

Vol. 19 no. 1

May  
25c



COLLEEN MOORE

By

Georgia  
Warren

**Corinne  
Griffith** offers a **Gift**  
For a **Letter**



PN1993  
1535

# Exquisite-Jewel-like-Stunning

The **NEW** Lipsticks

BY

## Kissproof

TRADE MARK REGISTERED

Cut from Gorgeous CATALIN STONE



KISSPROOF SWIVEL 75¢



KISSPROOF REGULAR 50¢



KISSPROOF DOUBLE \$1.00



KISSPROOF AUTOMATIC \$1.00



KISSPROOF JUMBO 50¢



Choose your new *Kissproof* lipstick from the superb *Kissproof* display case illustrated above. You will find it at all good drug stores and toilet counters. It offers you *Kissproof* in all shapes, designs, sizes, and prices. Remember: the genuine is always stamped *Kissproof*—insist on it.

KISSPROOF, Inc. 4316 N. Kilpatrick Avenue Dept. 1095 Chicago, Ill.

AT LAST—the lipstick every woman wants—the new *Kissproof* encased in Catalin Stone.

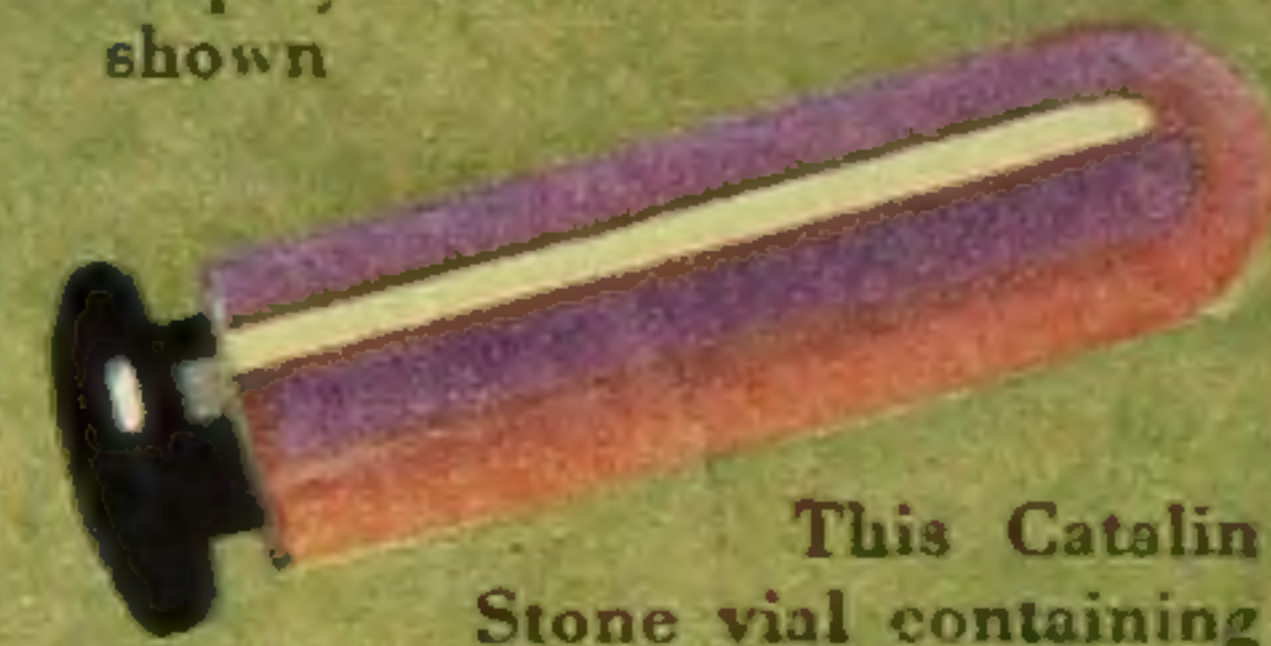
No need to tell you that *Kissproof* is the finest lipstick of all. Lovely lips the world over are proof of that—proof, too, that *Kissproof* stays on—water-proof, smear-proof, alluring—all through the day and evening hours.

But Catalin Stone is—bewilderingly lovely, superbly feminine. Foam-flecked greens of sparkling seas: pinks of coral shining through blue water: azure of Venetian skies: rosy hues of sunset over water—these and a myriad of other translucent tints glow enchantingly from its polished surface.

Only *Kissproof* is licensed to manufacture lipstick cases from this wonderful new Catalin Stone. See the new *Kissproof* today. You'll want one.

## FREE

With every purchase of the new *Kissproof* lipstick at counters where the *Kissproof* display case is shown



This Catalin Stone vial containing a generous quantity of the lovely new *Kissproof* perfume will be given to you absolutely free. Ask for it. If your favorite toilet counter cannot supply you, send direct (money or stamps) for any of the lipsticks shown above and we will include the perfume vial free.



The South's Very Soul  
Speaking to you from Down in Dixie

# "HEARTS in DIXIE"

is the first authentic screen record of the Old South ever produced. It is a singing, dancing comedy with music—all the actors speaking their parts in a 100% Dialog Dramatization of Dixieland and its people.

**200**

native entertainers, including the famous Billbrew Chorus of 60 Voices, re-live the vivid romance of Ante-Bellum Days below the Mason and Dixon Line. All the happy-go-lucky joy of living, laughter and all-embracing gusto of plantation life has been re-created with thrilling realism . . . .

Forty negro spirituals are sung by a magnificent chorus—a plantation orchestra struts its stuff—folk songs are hummed by roustabouts and stevedores as the "Nellie Bly" pulls into the wharf. Cake-walks, folk dances—breathlessly beautiful, crowd the action of this greatest of all

**FOX MOVIE TONE productions**

Watch for it at your favorite theatre

Presented by **WILLIAM FOX**

Story and Dialog by **Walter Weems**

**PAUL SLOANE** Production

HEAR THOSE  
HEARTS BEAT  
THE CADENCES  
OF THEIR RACE..

... along the levees  
and in the cotton  
fields...strummin'  
banjos...chanting  
spirituals...where  
life is infused with  
an ageless melody  
—throbbing with  
emotion—epic in  
its simplicity.

**MOVIE TONE**

**X**

*More than Sound—Life itself!*

Mar. Apr. 7, 1936

41



APR -5 1929

© Cl B 22705

Colleen Moore, The Girl on the Cover, will sing and dance in her new picture, "When Irish Eyes Are Smiling."



SCREENLAND is published on the 5th of the month preceding date of issue.

# SCREENLAND

May, 1929

Title Reg. U. S. Pat. Off.  
VOL. XIX, No. 1

Delight Evans, Editor

## CONTENTS for MAY

COVER — Colleen Moore. Painted by Georgia Warren		THE MAN OF THE MOMENT. Gary Cooper. By Julie Lang	44
LOOKING THEM OVER. By Evelyn Ballarine	4	ROXY! By Rosa Reilly	46
CONFESSIONS OF THE FANS. Letters from Readers	8	DELIGHT EVANS' REVIEWS	48
HONOR PAGE — Douglas Fairbanks	16	WHAT THE WOMAN OF THE WORLD SHOULD WEAR. By Adrian	54
EDITORIAL. By Delight Evans	18	THE LOVES AND HATES OF CARMEL MYERS. By Charles Dunn	56
THE CAREER OF CLARA BOW	19	NORMA TALMADGE AND GILBERT ROLAND — A Portrait	57
JUST GOOD HOLLYWOOD SPORTS	20	THOMAS MEIGHAN — A Portrait	58
MAIN STREET VS. HOLLYWOOD. By Helen Ludlam	22	LILY DAMITA — A Portrait	59
GIVING THE CHILDREN A CHANCE. By Ruth Tildesley	24	MARGARET LIVINGSTON — A Portrait	60
WHAT MAKES A STAR? By Rob Wagner	26	ANNA Q. NILSSON — A Portrait	61
CORINNE GRIFFITH'S GIFT TO A FAN	28	MARY BRIAN — A Portrait	62
PUT ON YOUR PARTY CLOTHES! By Grace Kingsley	30	WILLIAM HAINES — A Portrait	63
WINNER OF SCREENLAND'S MASKED COVER CONTEST	32	ESTELLE TAYLOR — A Portrait	64
THE MOST BEAUTIFUL STILL OF THE MONTH. Hallehujah	33	PRE-SHOWING OF COMING FILMS	65
GILDA GRAY'S SPRING CLOTHES	34	THE HARMONY KID. Buddy Rogers. By John Engstead	70
DOROTHY MACKAILL — A Portrait	36	A DAY WITH A STAR. Nancy Carroll	72
CHARLES KING — A Portrait	37	IN NEW YORK. By Anne Bye	74
MARY NOLAN — A Portrait	38	LET'S GO TO THE MOVIES! Screenland's Revuettes	76
HELEN TWELVETREES — A Portrait	39	HOT FROM HOLLYWOOD! Screenland's Gossip Department	78
JUNE COLLYER — A Portrait	40	THE STAGE COACH. By Morrie Ryskind	84
THE RICH LITTLE WORKING GIRL. June Collyer. By Sydney Valentine	41	ASK ME. By Miss Vee Dee	86
ON LOCATION—WITH SOUND! By Helen Ludlam	42	JANET JOINS OUR CLUB. Janet Gaynor	88

Published monthly by Magazine Builders, Inc. Executive and Editorial Offices 49 West 45th Street, New York City. J. Raymond Tiffany, President; Alfred A. Cohen, Vice-President and Treasurer; Sam A. Craig, Jr., Advertising Manager. Yearly

subscriptions, \$2.50 in the United States and Canada; foreign, \$3.50. Entered as second-class matter November 30, 1923, at the Post Office of New York, N. Y., under the act of March 3, 1879. Additional entry at Dunellen, N. J. Copyright 1929.

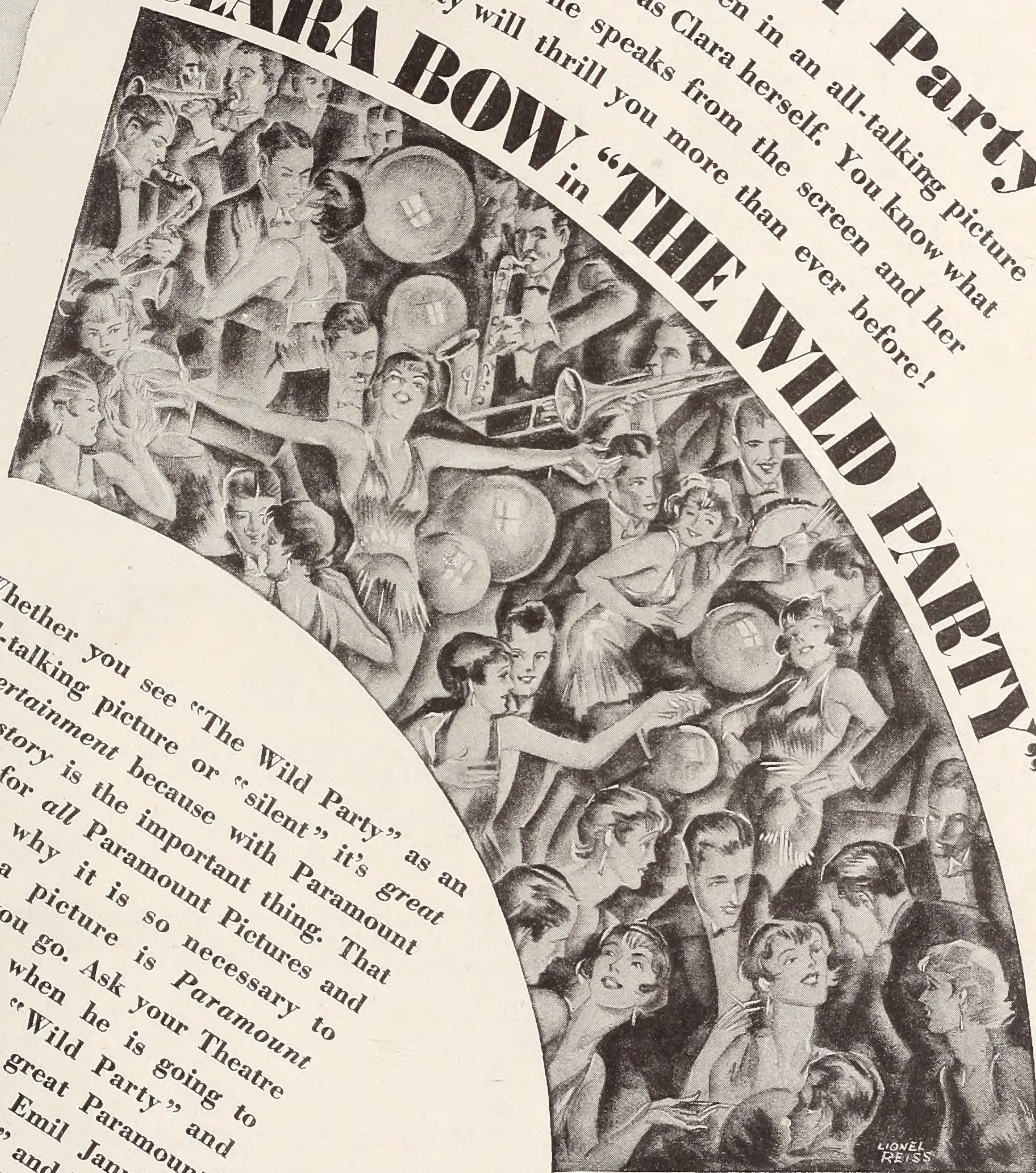
Member Audit Bureau of Circulations





**Come to The Wild Party**  
and hear the wonder girl of the screen in an all-talking picture as full of life, youth and vitality as Clara herself. You know what "it" is to see her — now she speaks from the screen and her magnetic personality will thrill you more than ever before!

**CLARA BOW** in **"THE WILD PARTY"**



Whether you see "The Wild Party" as an all-talking picture or "silent" it's great entertainment because with Paramount the story is the important thing. That goes for all Paramount Pictures and that's why it is so necessary to know a picture is Paramount before you go. Ask your Theatre Manager when he is going to show the "Wild Party" and such other great Paramount Pictures as Emil Jannings in "Betrayal" and Maurice Chevalier in "Innocents of Paris." "If it's a Paramount Picture it's the best show in town!"

❖ ❖ ❖  
Paramount Famous  
Lasky Corp., Adolph  
Zukor, Pres., Para-  
mount Bldg., N. Y.



**Paramount Pictures**





## when eyes burn

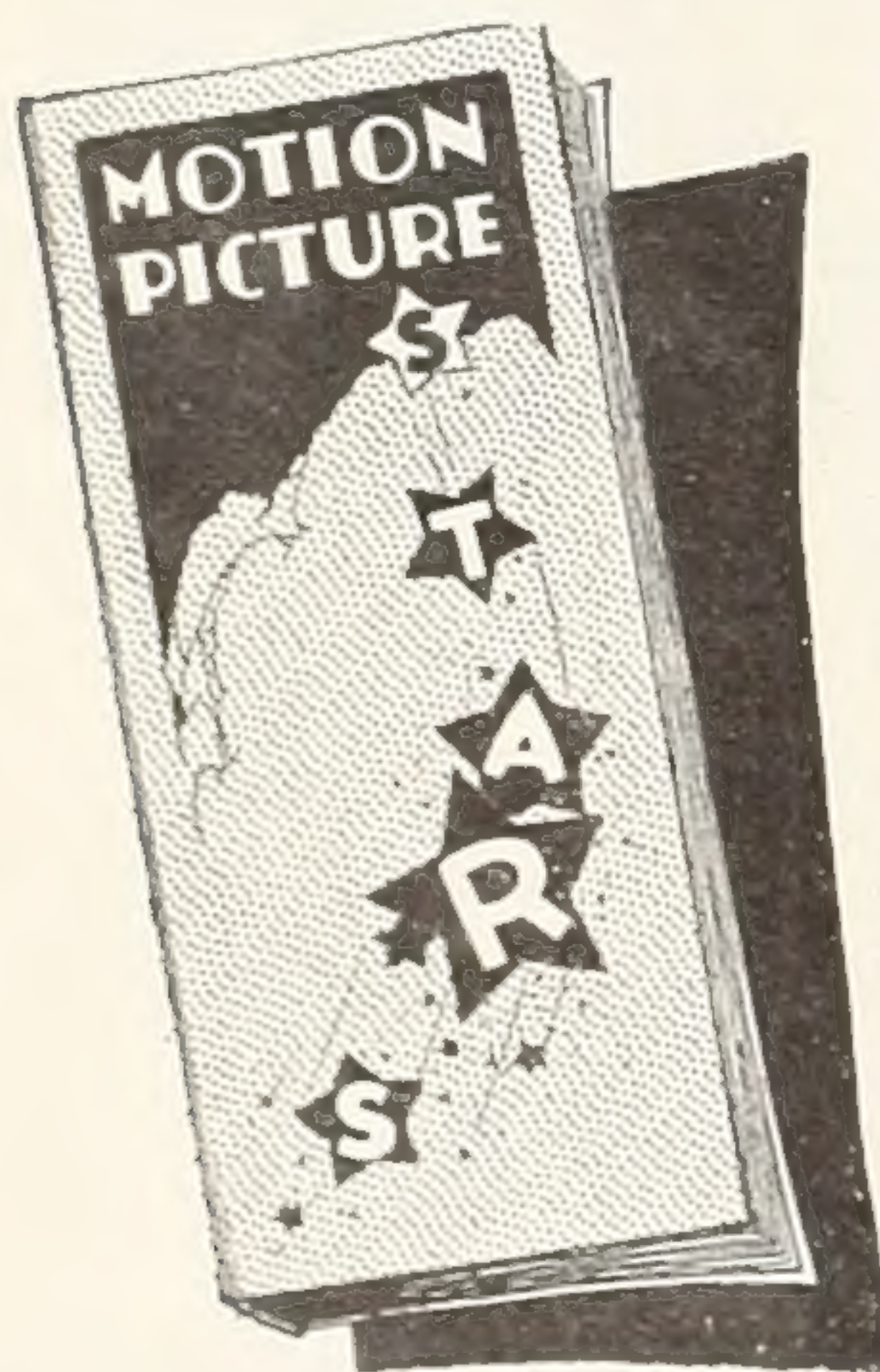
Does exposure to sun, wind and dust make your eyes bloodshot and cause a burning sensation? Then you should use *Murine*! A few drops of this harmless lotion speedily ends the burning feeling and soon clears up the bloodshot condition.

Always apply *Murine* after motor-ing or outdoor sports to soothe and beautify your eyes. And also after sewing, reading or office work to relieve eye strain. Write the *Murine* Co., 9 E. Ohio St., Chicago, for free books on eye beauty and eye care.

# MURINE

FOR YOUR  
EYES

## THE ENCYCLOPEDIA OF MOVIE-LAND



Listing the names of more than 500 Actors, Actresses, Wampus Stars, Directors, etc. Stating whether they are married or single, where and when they were born, their height, weight, color of hair and eyes, the plays they have been in, their addresses and dozens of intimate THINGS about them that the public does not know.

This book is not only BEAUTIFUL but durable as well and is of a most convenient size.

ALL are interested in the Movies and the people who make them.

Every man, woman and child in America should have a copy of this first AUTHENTIC, copyrighted book covering this subject and the price has been placed within the reach of ALL.

Single copies .....\$1.00  
Six copies .....\$5.00

Delivered postpaid ANYWHERE ON EARTH. Inclose a dollar bill, together with your name and address, today for YOUR copy of this entertaining and instructive book.

THE STARS' COMPANY

P. O. BOX 425 HOLLYWOOD, CALIFORNIA



☞ Peggy Wood of the stage makes her movie debut in "Wonders of Women," an all-talking picture directed by Clarence Brown.

# Looking Them Over

## A Fan's-Eye View of Coming Films

By Evelyn Ballarine

IT looks as if Broadway will be 'just another street' soon what with all the stage players deserting the bright lights for Hollywood.

The latest batch of stage players who have migrated to Hollywood are Peggy Wood, Roland Young, Barbara Stanwyck, Ann Pennington, and Eleanor Painter.

Clarence Brown was searching for a woman to play the feminine lead in his production of "Wonders of Women" adapted from Herman Sudermann's novel, "The Wife of Stephen Tromholt." When Mr. Brown was in New York he met Peggy Wood and made a screen test of her. As far as he was concerned the search was ended; she was 'just the type.' But Miss Wood had a contract to open in a Broadway play and so had to turn down the movie offer, much to their mutual disappointment. But there's always a way out in the movies! Peggy managed to leave Broadway and the play and is now at work in the Metro-Goldwyn-Mayer studios. Wonders of women!

Roland Young has been signed by Metro-Goldwyn-Mayer to play the lead in "The Green Ghost." He was expected to play opposite Norma Shearer in "The Last of Mrs. Cheney" because he played in the original stage production; but Metro-Goldwyn had other plans for him. John Loder, who did so well in "The Doctor's Secret," is also

in "The Green Ghost." He will have the role of a British officer, which means he will be himself—Mr. Loder is really Captain John Loder.

"The Gold Diggers" is going to be made over again, this time as a talkie, of course. Remember Hope Hampton was starred in the silent film? Warner Brothers are making an up-to-date version with Ann Pennington, of the dimpled knees, as the heroine.

Eleanor Painter with her beautiful voice is going the way of all stage players—the talkie way. Warner Brothers are preparing a pretentious program for Miss Painter. This will be her first appearance in films.

Barbara Stanwyck, who made a spectacular success in the stage play, "Burlesque," has been signed by United Artists. Incidentally Paramount is making "Burlesque" with our own Nancy Carroll in the lead; and Hal Skelly, who was in the stage play, is also in the talkie. But getting back to pretty Barbara and let's hurry back—"The Locked Door," a modern version of "The Sign on the Door," is to be her first talkie.

I don't know whether "The Broadway Melody" started it or not but most of the movie companies are going in for musical comedies in a big way.

Fox Films are planning to make the "Fox Movietone Follies" a yearly offering. Sue Carol, Nick Stuart, Lois Moran and



**THE  
SWEETEST  
LOVE STORY  
EVER TOLD**  
-The EPIC DRAMA of the AGES

SEE and HEAR

**DOLORES  
COSTELLO**  
in...  
**"NOAH'S ARK"**

WITH  
**GEORGE ÓBRIEN**

Here is romance that transports you into realms of blissful emotion. Drama with a world-sweep, colossal and sublime. Thrills that grip every fibre of your being!

"Noah's Ark" is the outstanding achievement of the Screen, made vivid as reality itself through the marvelous Voice of Vitaphone.

See and hear "Noah's Ark." You'll agree that it gloriously surpasses all existing standards or conceptions of modern screen entertainment.

A  
WARNER  
BROS.

**VITAPHONE**

TALKING  
PICTURE

You See and Hear **VITAPHONE** only in Warner Bros. and First National Pictures



## TWIN POOLS of LOVELINESS

**KATHERINE**  
MacDONALD'S  
Lash Cosmetic  
will make your  
eyes twin pools  
of loveliness—  
and absolutely  
without hint  
of artificiality.  
It makes the  
lashes seem  
long and luxuriant—gives  
glamorous depths to the eyes.



*Katherine MacDonald's*  
KAMEO BEAUTY PRODUCTS  
HOLLYWOOD

Katherine MacDonald's Lash  
Cosmetic is waterproof, yet  
easy to remove when you  
wish. New. Liquid.

At most toilet goods counters  
or \$1 direct to Katherine  
MacDonald at Hollywood.

**KATHERINE MACDONALD'S**  
**LASH**  
**COSMETIC**  
(WATERPROOF)

## Phantom Red

**YOUR** lips will be gor-  
geous with Phantom  
Red, the lip-red that  
gives a bewitching, trans-  
parent glow and preserves  
the tender texture; no  
greasy smear; simply liv-  
ing color that spells  
youth, as depicted by  
Marion Nixon in Univer-  
sal's "Red Lips". In ultra  
red-and-black enamel  
case, \$1. Junior 50c.

Send 10 Cents

Send this adv. and 10c  
for Vanity Size Phantom  
Red Lipstick and  
Make-up Guide. (Another 10c brings dainty  
model Phantom Red Rouge Compact).

CARLYLE LABORATORIES, INC.  
Dept. 176 54 Dey St. New York

## FREE LARGE PHOTOGRAPH



Ramon Navarro



Greta Garbo



John Gilbert

Of Your Favorite  
MOVIE STAR

Size 8x10 with every  
Order of \$2.00.

BEAUTIFUL PORTRAITS  
LATEST POSES  
OF ALL THE STARS

3 for 50c 7 for \$1.00  
15 for \$2.00 23 for \$3.00  
40 for \$5.00 100 for \$10.00

Send for Your Favorites.

FREE SPECIAL OFFER

5 LARGE PHOTOGRAPHS  
FREE WITH EVERY  
\$10.00 ORDER

50 Different Poses of  
Rudolph Valentino  
HOLLYWOOD SCREEN  
EXCHANGE

Drawer V-1, Dept. F,  
Hollywood, Calif., U. S. A.



Clara Bow



Rudolph Valentino



Billie Dove

## JAZZ IN TWENTY LESSONS



Learn to play popular jazz on piano, saxo-  
phone, banjo, etc., with latest breaks and  
fills. Write for free Home-study booklet.

AXEL CHRISTENSEN SCHOOL  
742 Kimball Hall Bldg. CHICAGO, ILL.



¶ Roland Young is a Broadway attraction  
coaxed to the screen to play in "The  
Green Ghost." Of course, it's a talkie!

many others will be in the first edition.

RKO have purchased "Rio Rita" and  
"Hit the Deck" which makes a hit with us.

Warner Brothers have "The Desert  
Song."

Paramount is making "The Cocoanuts."

Metro is making a musical comedy called  
"Marianna" with Marion Davies as the star  
and Oscar Shaw as the male lead.

First National is going to make George  
M. Cohan's musical comedy, "Little Johnny  
Jones." No cast has been selected as yet.

Universal has "Broadway." This is not  
exactly a musical comedy but the action  
takes place in a night club. Glenn Tryon  
plays a hooper and Evelyn Brent and Myrna  
Kennedy are chorus girls.

Leatrice Joy has signed a contract with  
First National. She had been free-lancing  
for the past few years. Did you know  
that Leatrice studied voice culture for four  
years and that she has operatic aspirations?  
Well, she did and she has!

We all know of Ramon Novarro's  
operatic ambitions but have never heard  
him sing. Our big moment has arrived,  
for in "The Pagan" we will hear his tenor  
voice. He sings native love songs which  
are part of his role in the picture. Little  
Dorothy Janis is the lucky girl he sings  
them to in the picture.

Bessie Love got her voice training in  
vaudeville.

Carmel Myers has a coloratura soprano  
voice and has been studying voice culture  
for three years. She had been preparing  
for the concert stage but the talkies have  
changed her mind for her.

Dolores Del Rio is another silent star  
who has had voice training.

Darned clever these movie stars!

Here is something that might prove inter-  
esting. Two movie companies are making  
Tolstoy's "Redemption." Metro-Goldwyn  
and Columbia Pictures. The reason being  
that Tolstoy gave the rights of his story  
to all mankind, so there are no screen or  
stage rights, and any company is entitled  
to adapt his works.

In the Metro-Goldwyn "Redemption,"  
John Gilbert has the lead and Renee  
Adoree and Eleanor Boardman are featured.

Fred Niblo is directing.

The Columbia cast has not been selected.  
Frank Capra is going to direct.

And now Laura La Plante is in "Scan-  
dal." Hold everything—it's only the title  
of her next picture!

Warner Baxter proved to be such a  
howling success in "Old Arizona" that Fox  
Films are making a sequel and are calling  
it "The Cisco Kid."

The talkies are certainly revolutionizing  
things—the stage players go into the movies  
and the movie players go into vaudeville.  
And all for the sake of Art. Who is he,  
anyway? Sally O'Neil, Molly O'Day,  
Irene Rich, Leatrice Joy, Harry Langdon,  
Virginia Valli, Lina Basquette, Mae Murray,  
Greta Nissen, and Gilda Gray may be  
seen in vaudeville now. This vaudeville  
business has an advantage over the talkies  
—you not only see and hear your favorites  
but you can wait at the stage door and  
watch them come out, and, as you know,  
the talkies haven't reached that stage yet.

How does this strike you? Phyllis Haver  
and Lon Chaney will probably make 'boom  
boom' in "Thunder." With sound and  
with Lon Chaney we'd call it an 'ear-y' or  
should we say eerie picture?

Dorothy Mackaill will make as her next  
talkie, "Classified." Yes, it's the same pic-  
ture that Corinne Griffith made so success-  
fully a few years ago.

Colleen Moore is going to sing in her  
next picture, "When Irish Eyes Are  
Smiling."



¶ The prima donna, Eleanor Painter, will  
soon make her Vitaphone debut.



**We told you  
to prepare  
for the best  
and  
NOW  
Here  
it is!**

**A film whose  
greatness  
has taken  
Los Angeles  
by storm at  
its brilliant  
World  
Premiere.**

**It will come  
to your city  
SOON!**

**"A superfilm**

**ranking with the**

**red-letter products**

**of the industry!"** Los Angeles  
EVENING  
PRESS

**Read!  
Read!  
Read!**

"All Los Angeles flanked the scene with popping eyes. The most ambitious effort of Frank Lloyd since his memorable 'The Sea Hawk.' Excels that picture in spectacular elements. One of the best examples of the new art of synchronization."—*Los Angeles Evening Press.*

"One of the most picturesque films of the year. No set has been more artistically designed or photographed. Miss Griffith sings several songs and very prettily."—*Los Angeles Evening Herald.*

"If Lady Hamilton were half as lovely as Corinne Griffith you couldn't blame Lord Nelson for being willing to sacrifice fame, wife and all else for her."—*Los Angeles Examiner.*

"Lovely beyond comparison in its embellishments of setting and costume."—*Los Angeles Times.*

# Corinne Griffith in *THE DIVINE LADY*



*Every picture a  
"Double Feature"*

With H. B. Warner, Ian Keith, Victor Varconi, Marie Dressler, Montagu Love. From E. Barrington's famous best-seller. A Frank Lloyd Production. Presented by Richard A. Rowland. Musical scores and effects by the Vitaphone Music Masters.





## How to have Lovely, Lustrous Hair—always!

Does your hair ever seem dull to you—drab, lifeless? Have you not wished for something that would keep it looking prettier—richer in tone?

The secret lies in proper shampooing! Not just soap-and-water "washings", but regular use of a shampoo that really *beautifies*—one that was created especially to improve dull hair and add that little something extra so often lacking.

If you really wish to make your hair bewitchingly lovely—just one Golden Glint Shampoo will show you the way! No other shampoo, anywhere, like it! Does more than merely *cleanse*. It gives your hair a "tiny-tint"—a wee little bit—not much—hardly perceptible. But what a difference it makes in one's appearance; that exquisite softness of tone that everyone admires! Millions use regularly! You'll like it! There's a youth-imparting touch—a beauty specialist's secret in its formula. At your dealers', 25c, or send for free sample.

J. W. KOBI CO.

633 Rainier Ave., Dept. E, Seattle, Wash.  
Please send a free sample.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
Color of my hair \_\_\_\_\_

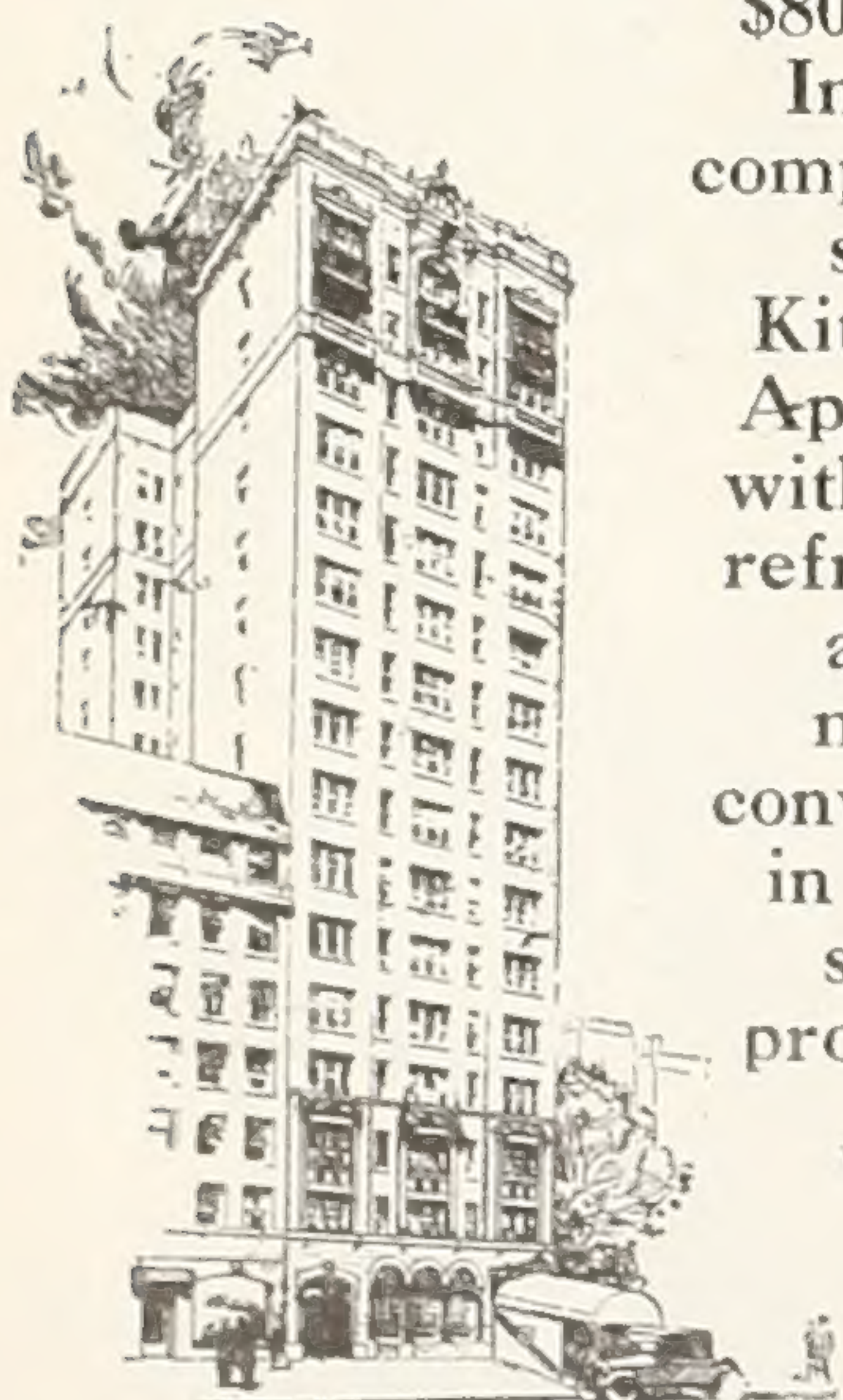
## BY THE LAKE IN CHICAGO

# 211

## EAST DELAWARE

5 minutes from the Loop

## BATHING GOLF COURSE BRIDLE PATH



\$80 - \$85 up  
Including  
complete hotel  
service  
Kitchenette  
Apartments  
with electric  
refrigeration  
and all  
modern  
conveniences  
in new 16-  
story fire-  
proof building

Phone:  
Whitehall 4450  
Owned and  
Operated by  
A. W. & I. E.  
SOMMERS

# Confessions of the Fans

Here's the Fans'-For-'Em—or Forum, as you prefer! It is *YOUR* department, to which you are invited to contribute your opinions about motion pictures. Say what you think about the movies. Send your photograph with your letter so that the other readers may get a glimpse of you. The most entertaining letters will be printed. Address The Fans' Department, SCREENLAND Magazine, 49 West 45th Street, New York City.

THE EDITOR.

## Her First Fan Letter



DEAR SCREENLAND:

Being the kind of person that could take ninety-nine chances on a hundred chance punch board—and lose, it is absurd for me to try for this.

Like Nazimova, (laugh that off!) I never try for the lucky breaks because disappointment simply slays me—I mean it actually does!

I have always felt the personality of the staff of SCREENLAND. It is that kind of a magazine. I wasn't surprised when Delight Evans was made Editor—she had to be.

I never write fan letters because I feel 'who cares?' I knew John Gilbert could act, though, long before he was made a star. There were some scenes in "The Merry Widow" that have never been equaled as far as acting is concerned.

I think the most sublime and devastating experience would be to work in a Von Stroheim picture. I know he could make even me act.

Now I feel better!

Sincerely,  
(MRS.) EVELYN FITCH,  
Oakwood Court,  
Lynchburg, Virginia.

## A Bouquet or Two



DEAR EDITOR:

If you could only realize how much I have enjoyed reading "Hot from Hollywood" you would have a slight idea of just how much I enjoy this magazine.

Another department which is very good is "Pre-Showings of Coming Films." You cannot imagine how much money I have saved through this department. No—I am not Scotch, but by reading the previews and seeing the pictures I have an idea of just what the story is going to be like.

Speaking about realism in the films—well, I just don't like it. We see a great deal of unhappiness around us so why go to the movies for more? We go to laugh and forget our sorrows for the time being and pretend we are the one portraying the role. (At least I do). If we do go to see a sad picture, it is from mere curiosity. However, there are some pictures like "The Singing Fool" that would move a stone, and still make it enjoyable. (The picture, I mean).

About the talkies! Say, aren't they great! Now we can not only see our favorites but we are allowed the privilege of hearing them speak. Naturally, there are going to be many disappointments but I am sure the other good voices will make up for this. Of course talkies are not so good now—but neither was the telephone, the radio, and the first moving picture. To use slang, we must keep our shirts on for a while and then the thrills will come.

Just imagine—first movies, then talkies and next we will have an entire color film. Won't that be great! We can then see what color our favorite's hair really is and what color eyes she or he has.

I would not be human if I did not have a complaint to register. No, it is not for SCREENLAND Magazine, but for the stars—or directors—whoever is responsible. Why, oh why, do the directors insist on making an infant play opposite the older stars? Pola and Ben Lyon, Molly O'Day and Milton Sills, Buddy Rogers and Mary Pickford, etc. It is beyond me to understand this. Most of the fans know the ages of the stars and I am sure keep that in mind during the picture. Still, it is being done.

Last but not least, allow me again to "sing my praise" for the most delightful and entertaining magazine—the SCREENLAND. It gave me a jolt! The pictures are exquisite and the contents just too entertaining for words. This is always one magazine where I am sure of getting my money's worth. You can't go wrong when you buy it.

Delight Evans deserves a big, big hand



# "Don't spoil the party!"

## .. someone called when I sat down at the piano

*—a moment later they  
got the surprise  
of their lives!*



I WAS just about to enter the room when the sound of my name caught my attention.

"It'll seem like old times to have Dan with us again!" Bill was saying about me.

"Maybe it'll seem too much like old times!" came the laughing rejoinder. "You'd better lock the piano!"

"Nonsense! He won't have the nerve to play after what happened the last time!"

"That was a shabby trick. I almost wish we hadn't pulled it."

How well I knew what they were talking about! Yes, it *was* a shabby trick they had played on me. But, looking back, I really couldn't blame them.

Let me tell you about that last party. Jolly, informal—all the guests old friends of mine. I had sat down at the piano and in my usual "chop-stick" fashion started playing some popular numbers.

But before I had played more than two or three pieces I noticed an unusual stillness. I stopped playing, turned around, and saw—the room was empty!

Instead of entertaining the party, as I had fondly imagined, my halting, stumbling performance had been a nuisance.

Burning with shame and indignation I determined to have nothing more to do with the "friends" who had let me make a fool of myself—when suddenly it occurred to me that there was a way in which I could turn the tables.

Carefully avoiding the "crowd's" parties, I had bided my time until I was absolutely certain that I could put my plan over. At last, tonight, the moment had come.

Calmly walking into the room I pretended not to notice the guilty expression on Bill's face as he welcomed me. Every one seemed overjoyed to see me again—obviously glad that I had evidently forgiven and forgotten last year's trick.

Suddenly I turned to Bill and said, "Hope you've had the piano tuned, old boy. I feel just in the mood."

Instantly the friendly atmosphere changed. It was amusing to see the look that spread from face to face. For a moment no one spoke. Then, just as I was sitting down at the piano, some one called:

"For heaven's sake, get away from that piano! Don't spoil the party!"

That was my cue. Instead of replying I struck the first bars of "Sundown." And how!

Easily, smoothly, with all the verve and expression I had always longed for!

Gone was the halting, nerve-racking hesitation that had formerly made my playing a torture to the listeners. No wonder the guests gasped with amazement. Fascinated, scarcely believing their ears they drew nearer. When I finished they loudly clamored for more. Time and again, when I would have stopped, they eagerly insisted on "Just one more, please!"

### How I taught myself to play without a teacher

When they finally allowed me to leave the piano I turned around and said:

"Just a moment, folks! I want to thank you for what you did for me last year!"

The eager, laughing faces turned red with embarrassment. One or two of the boys murmured an apology. Seeing their confusion, I continued:

"I mean it! If you hadn't opened my eyes, I'd still be a dub at playing. I went home that night, I'll admit. But it taught me a lesson. And believe me, folks, when I think of the real pleasure I get out of playing now, I'm only sorry you didn't pull that trick sooner!"

Before letting me go home that night, Bill cornered me and said, "Listen, Dan, I want an explanation! How did you do it?"

I laughed. "Why, I just took advantage of a new way to learn music, that's all!"

"What do you mean 'new way'? Didn't you take lessons from a teacher?"

"No! I taught myself!"

"What!"

"Absolutely! You've heard of the U. S. School of Music, haven't you?"

"That's a correspondence school, isn't it?"

"Yes. When that trick showed me up last year, I sent for one of their free demonstration lessons. Well, it proved to be so much easier than I had hoped for, that I sent for the complete course. And believe me, I'm mighty glad I did! There wasn't any expensive private teacher to pay—and since the lessons came by mail, I didn't have to set aside valuable hours to study. I practiced only in my spare time, a few minutes a day. And the course is thorough! Why, almost before I knew it, I could play anything—ballads, rhapsodies, waltzes, jazz!"

### Which Instrument Do You Want to Play?

Piano	Guitar
Organ	Hawaiian Guitar
Violin	Drums and Traps
Piccolo	Mandolin
Clarinet	Sight Singing
Flute	Ukulele
Harp	Trombone
Cello	Cornet
	Saxophone
	Voice and Speech Culture
	Automatic Finger Control
	Piano Accordion
	Banjo (Plectrum, 5-String or Tenor)

### You needn't know a thing about music to take this pleasant, rapid course

This story is typical. The amazing success of the men and women who take the U. S. School of Music course is largely due to a newly perfected method that makes reading and playing music as simple as A-B-C.

Even if you don't know one note from another now, you can easily grasp each clear, inspiring lesson of this surprising course. You simply can't go wrong. First, you are told how a thing is done, then a picture shows you how, then you do it yourself and hear it.

Thus you actually teach yourself to become an accomplished musician right in your own home. Without any long hours of tedious practice. Without any dull or uninteresting scales you learn how to play real music from real notes.

### Free Book and Demonstration Lesson

Our wonderful illustrated Free Book and our Free Demonstration Lesson explain all about this remarkable method. They prove just how anyone can learn to play his favorite instrument by note, in almost no time and for just a fraction of what old slow methods cost. The booklet will also tell you all about the amazing new Automatic Finger Control.

Remember—it is not too late to become a capable musician. If you are in earnest about wanting to play your favorite instrument—if you really want to gain new happiness and increase your popularity—send off this coupon at once. Forget the old-fashioned idea that "talent" means everything. Read the list of instruments to the left, decide which you want to play, and the U. S. School of Music will do the rest. At the average cost of only a few pennies a day! Act NOW! Clip and mail this coupon today, and the fascinating Free Book and Free Demonstration Lesson will be sent to you at once. No obligation. Instruments supplied when needed, cash or credit. U. S. School of Music, 3225 Brunswick Bldg., New York City.

U. S. SCHOOL OF MUSIC,  
3225 Brunswick Bldg., New York City.

Please send me your free book, "Music Lessons in Your Own Home" with introduction by Dr. Frank Crane, Free Demonstration Lesson and particulars of your easy payment plan. I am interested in the following course:

Have You  
Instr. ?  
Name .....  
(Please Write Plainly)  
Address .....  
City.. ..... State.....

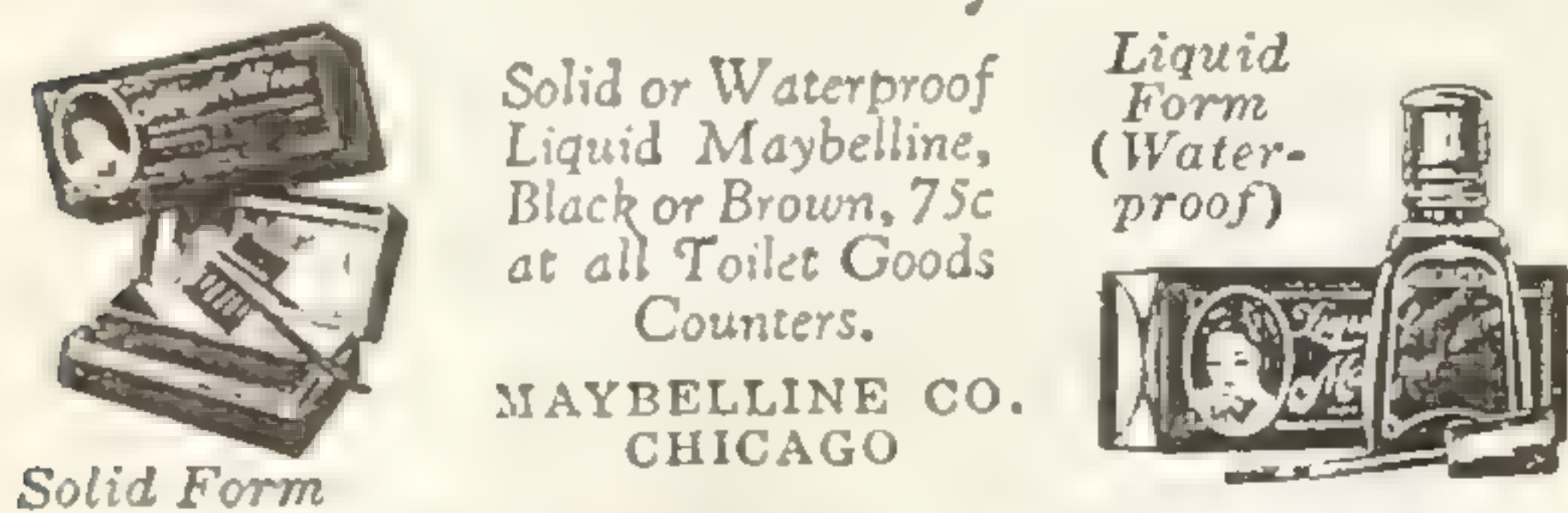




*Twins*  
One was said to be pretty  
and the other, Beautiful  
YET neither has a bit more  
natural beauty than the other. The sole  
difference which makes one the most  
sought girl wherever they both go is the  
same difference that Maybelline Eyelash  
Beautifier would make in your appearance.

Try this perfectly harmless preparation.  
See in your own mirror how it instantly  
darkens and transforms your lashes, and  
how, as though by magic, it imparts start-  
ling brilliance, inviting depth and won-  
derful expression to your eyes—and new,  
bewitching loveliness to your person.

Nothing else can give you such added  
beauty as can Maybelline. Insist upon the  
genuine and complete perfect satisfaction  
is certain to be yours.



*Maybelline*  
Eyelash Beautifier

## Be the Tom Brown

### of Your Town

You have heard of Tom Brown of the famous Tom Brown's Clown Band. You have probably heard his records. You, also, might develop into a Saxophone Wizard and earn a princely income. At least, you can have a lot of fun, be popular socially and in college, and earn easy money on the side. It's easy to learn on a Buescher True Tone Saxophone and easy to pay for it by our special plan. 6 days' trial on any Saxophone, Cornet, Trombone, Trumpet or other instrument. Mention instrument for Free circulars.



**Buescher Band Instrument Co.**  
2682 Buescher Block (505) Elkhart, Indiana



**BE A MOVIE OPERATOR**  
Projector Given  
We teach you at home. Big demand by Movie and Vaudeville Theatres.  
**Camera Given** FREE BOOK explains opportunities as Motion Picture Camera Man, Portrait, Commercial or News Photographer or in your own business. Learn at Home or in our great New York Studios.  
Write for Free Book and Job Chart  
N.Y. Institute of Photography, 10 W. 33d St., N.Y. Dept. 60

for her splendid effort to make it 100% better. She certainly has succeeded and may she keep up the good work and enjoy every bit of it.

Most sincerely yours,  
CARMELITA LUDOVICCI,  
877 Filbert St.,  
San Francisco, Calif.

### She Drove 87 Miles for a Talkie!



DEAR EDITOR:

I read, in your March SCREENLAND, that Richard Dix had been thinking of leaving pictures when the talkies came along and made him change his mind. Does he really think we could have given him up? He's a universal favorite. If he had really left the screen I would have been terribly disappointed. That calls for three lusty cheers for the talkies! They are sure to go over big if they helped us to keep our Richard Dix.

However, that isn't the only reason I like talkies. I get a grand and glorious thrill every time I hear my favorites speak. I have always wanted to see them personally and now I can hear them speak. It's almost as good—almost, but not quite. I shall never give up hope that some day I shall really get to see some of my favorites, especially Sue Carol, Bebe Daniels, Clara Bow, Janet Gaynor, Neil Hamilton, Clive Brook, Gary Cooper, Richard Dix and Richard Arlen. They will always be my favorites. Also Carroll Nye—he has promise, so let's all help him along.

In the small town where I live our only theatre isn't wired for sound. We have to drive eighty-seven miles to see a talkie but it's worth it. My first talkie was "The Singing Fool." I think I cried quarts—just a woman's way of enjoying herself!

Sincerely,

HELEN REED,  
404 Front Street,  
Seaford, Delaware.

### Bring Back Real Music To Her!



DEAR EDITOR:

May I give you my opinion and those of my friends regarding the talkies?

What a pity they came in at all. They rob the otherwise soft and sentimental moments of their sweetness completely. They jar upon the ear and leave you nothing to take home with you but a blur—where formerly the soft strains, which enhanced the high moments of a beautiful story being shown, would go home with you and live in your memory long afterwards.

I am hoping the talkies will not be a success and will have to be withdrawn. I

want the real music returned—leaving the crude, jarring, rasping tones which are now spoiling some lovely pictures. It's a pity they came in at all.

Why can't some of the theatres make themselves doubly popular by bringing back to their music-loving patrons the music they enjoy?

Think this over. After all you are endeavoring to please your public. I only wish you might hear those who are of the same opinion as I. It is well worth your looking into. I love the movies with real music, but not talkies!

Very honestly yours,  
MRS. M. VANDERBECK,  
2130 Broadway,  
New York City.

### Just Another Fan and Proud of It!



DEAR EDITOR:

I have just read "Confessions of the Fans" in the March issue of SCREENLAND. And as the saying goes, "Confession is good for the soul"—so here goes.

First—just a word for SCREENLAND which I like very much. In fact, I haven't missed an issue in two years.

Second—I am a great movie fan. I go just as often as I can which is about three times a week.

I live in a small town of about 1,000 population. We have one small theatre which is closed at the present time. But just seven miles away we have four theatres and I certainly look forward to the nights which are spent there.

The talkies are wonderful. I must admit some actors are not so good in them. But take Conrad Nagel, Al Jolson and Doris Kenyon—could anyone do better than they? I hardly think so! William Collier, Jr. is also a sure bet. And what's become of Raymond Keane? He has talent. I should like to see him get ahead.

Long live SCREENLAND and the talkies!

Sincerely,  
ROSETTA E. TAYLOR,  
Ellettsville, Indiana.

### Rah, Rah— Richard!



DEAR EDITOR:

"Glorified Quickies!" Who, of all the fans protesting against the treatment given Richard Dix, could have put their thoughts in a more expressive phrase than our favorite has done when he uttered the above phrase in the March SCREENLAND?

I have just recently joined that army of Dix fans called the Richard Dix Fan Club. The members are so unanimous in their protests against recent Richard Dix pictures that it seems to have become the very



# Any PHOTO Enlarged 98¢

SIZE 16X20 INCHES



"Received the portrait of our son. Very well pleased. Can't see how you make so fine a portrait for such a small sum of money." Dr. B. Millrood, Toledo, Ohio.



"The picture of my wife is just as natural as if she was to talk out of it. The picture sure is a beauty." George H. Fulks, Waldron, Mich.



"Am so much pleased with my baby's picture, and thank you for your prompt attention. My friends all say it is sure nice." Mrs. W. E. Shaw, Bellefontaine, Miss.



## Satisfaction Guaranteed By Largest Direct-To-Buyer Portrait House.. *Order Now.*

**H**AVE you a treasured photo at home — of baby, mother, soldier, sweetheart? Send it today and get this amazing enlargement — so life-like it will astonish you! Send any kind, size or shape of photo. The same price for full length or bust form, landscapes, pet animals, groups, or enlargements of part of group. Exact, fadeless copies guaranteed. Safe return of original photo pledged by world's largest

"direct-to-buyer" portrait house. Act today!

### SEND NO MONEY

Simply mail picture with coupon below. In about a week, your 16 x 20 inch enlargement arrives. Pay the postman 98c, plus a few cents postage. Or send \$1.00 now and we will prepay the postage. Deal direct with reliable house; thousands praise our service and square dealing. **Mail Coupon NOW!**

**UNITED PORTRAIT CO.** 1652 Ogden Avenue, Chicago, Ill. Dept. E-209

Members, Chicago Association of Commerce and Photographers Association of America



## FREE!

With every enlargement ordered NOW, we will include miniature reproduction of same photo, beautifully hand-tinted. Alone worth the price you pay for enlargement.

**UNITED PORTRAIT CO., Dept. E-209**  
1652 Ogden Ave., Chicago, Ill.

Please send \_\_\_\_\_ enlargements from enclosed photos. Also include FREE Hand-Tinted Miniature of each. I will pay postman 98c plus postage, for each enlargement. (If \$1.00 cash for each enlargement is enclosed with this order we'll pay postage.)

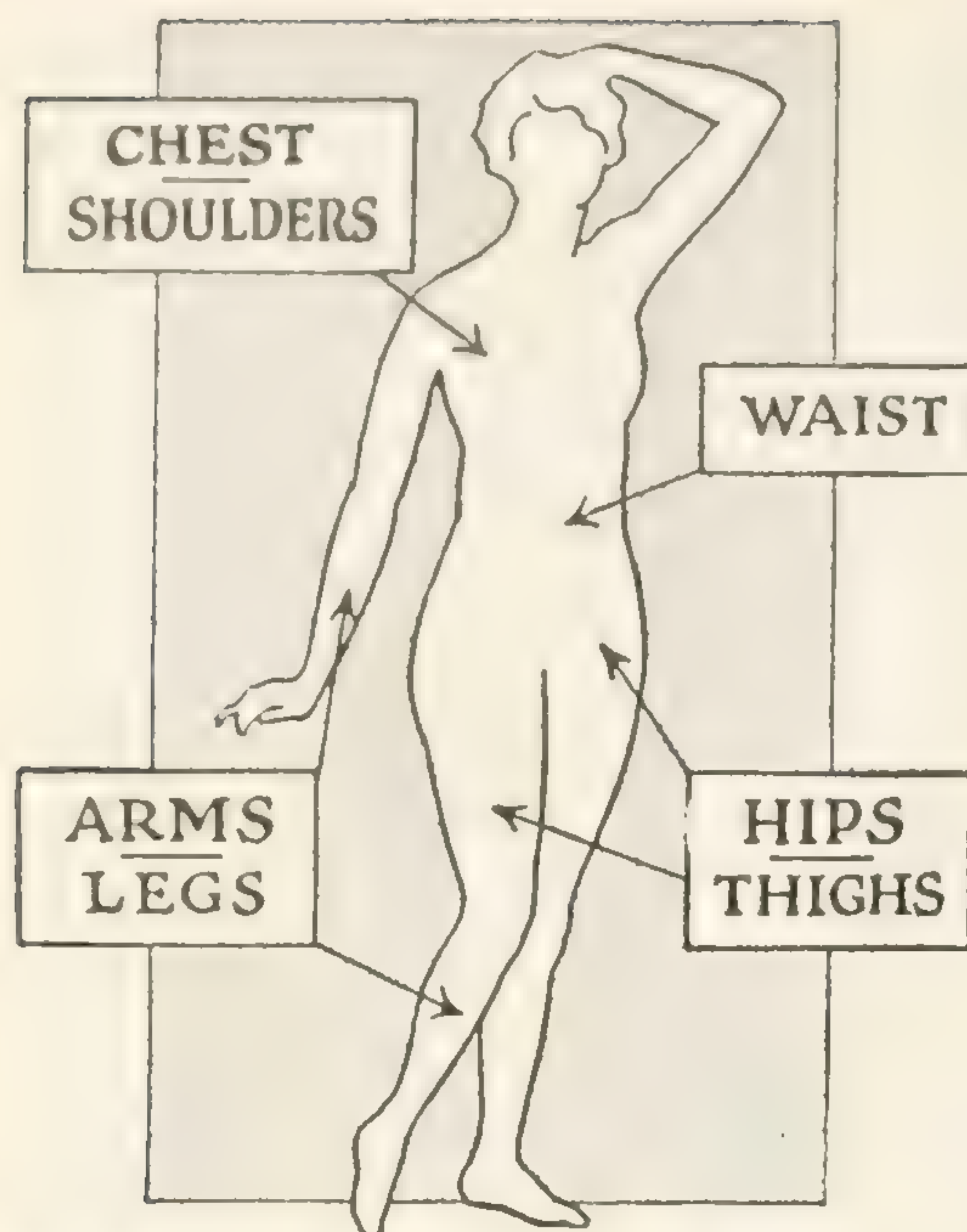
Name \_\_\_\_\_

P. O. Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

©1929





## Which of These Parts Do YOU Want to REDUCE?

Here are the places where overweight makes naturally attractive women look commonplace—makes young women look middle-aged—makes middle-aged women look old. Annette Kellermann's book—*Now Free*—tells how to reduce, quickly and safely. Send for it to-day.

**W**HETHER fleshy parts or general overweight worries you—what Annette Kellermann's safe, sane and sensible methods have done for thousands of others, they can do for you.

You have heard the amazing story of this wonderful woman, sickly and puny as a child, and now internationally recognized as the world's most perfectly formed woman. Within the last 16 years her figure has not changed by a single pound or a single inch. The methods which made her figure slender have kept her that way, and will never allow her to become fleshy, "stylish stout," and beset by the physical disorders that go with overweight.

If you are truly worried about certain parts that are spoiling your whole figure, or about general overweight, let Miss Kellermann tell you how to regain bodily beauty—through a method that is free from drugs, "starvation diets," and all drudgery.

Miss Kellermann's book, "The Body Beautiful," costs you nothing—involves not the slightest obligation. Learn her secret of a beautiful, healthy figure; how to regain it and how to retain it. Mail coupon today. Address Annette Kellermann, Suite 245, 225 West 39th Street, New York City.

ANNETTE KELLERMANN, Suite 245  
225 West 39th Street, New York City.

Dear Miss Kellermann: Kindly send me entirely without cost, your new book, "The Body Beautiful." I am particularly interested in Weight Reducing.

Name .....

Address .....

City..... State.....

motive of the club to do all it can to persuade Paramount executives to give Richard better pictures.

Now that the talkies have come along, I am sure every Dix fan in the world hopes that he will find the break he so justly deserves.

Sincerely,  
UNA B. COWAN,  
1155 Burnaby Street,  
Vancouver, B. C.

From a  
Trouper



DEAR EDITOR:

"On Trial" is a great picture, but I saw it in Philadelphia and most of the interesting dialogue was censored, leaving the audience to imagine the worst. Isn't little Lois Wilson a surprise? One couldn't help but expect wonderful performances from such sterling stars as Bert Lytell and Pauline Frederick. I trouped with Mr. Lytell on the Orpheum Circuit two seasons ago and what a prince of a fellow—he justly deserves the success that is his.

Two of my old favorites—Barbara Tennant and Marguerita Fisher—appear in films lately doing small bits. It is good to see them after so many years of absence. Don't forget Lionel Barrymore in "Alias Jimmy Valentine"—what an actor, and so very natural!

Good luck to Josephine Dunn—I had a screen test with her during the Paramount try-outs and am glad she is playing some very fine parts. Dick Arlen, Gary Cooper and Nancy Carroll—well, I never tire of them. And don't forget Clyde Cook—great comic but looks like he is doomed to play stokers for the rest of his life.

I enjoy SCREENLAND—keep up the good work.

Sincerely,  
LOU MELAN,  
250 Riverside Drive  
New York City, N. Y.

And So's  
Her  
Uncle!



DEAR EDITOR:

Not so very long ago, I received a letter from an uncle of mine who is in Hollywood, saying that he had the part of Rebel Chief in "The Desert Song," Warner Brothers 100% talkie.

Imagine! My uncle in a talkie film, and wonder upon wonders, his name in the cast—think of it!

You know, I'm crazy about the movies, and now that one member of the family has broken in, am I going to let him get ahead of me? Not on your life!

I love California anyway. And why not? I am a native daughter. Yep, born in

San Francisco.

Did you see "Show People?" I did, and gee, didn't it just fire you with ambition? Well, it did me and what's more I'm going to try and try some more. Can't do more than that—now can I?

Sincerely,  
VIOLET WACHTER,  
120 South 49th Street,  
Philadelphia, Pennsylvania.

One  
Fine  
Day!



DEAR EDITOR:

Marceline Day is my idea of a typical and ideal actress for bigger and better pictures. Comedies do not agree with a girl of her type, as she revealed in the picture she played with Buster Keaton in, "The Camera Man." The movie world has overlooked her personality and should look once again. I have followed her pictures and have come to the conclusion that I must tell the fans about it.

Al Jolson is my best bet for the talkies and as I caddied for him about 2½ years ago at the country club where I was, I find him to be a man of the highest type.

Success to you and SCREENLAND.

Sincerely,  
EDWARD HALABRIN,  
5001 Lawrence Avenue,  
Chicago, Illinois.

Attention,  
Charles  
Mank, Jr.!



DEAR EDITOR:

I just want to say a few words. I read "Confessions of the Fans" always—but this is my first attempt at writing.

I would like to ask, through this column, Mr. Charles Mank, Jr., just how he gets personal replies from his favorites? Only once have I heard from a player—Richard Dix—and that was long before he became a star. I still prize it. I have written to many but so far have not been able to reach them. I have come to the conclusion that my letters are lacking in interest or that those who really hear from the stars have personal addresses. Which? At any rate, Mr. Charles, kindly pass the secret along as I do enjoy the movies and the movie players.

I must not forget to mention the great pleasure I derive from SCREENLAND. It is most entertaining from the first to the last page.

Wishing Miss Evans, as Editor, every success,

Most sincerely,  
KAY McMORRIS,  
41-a Brent Street,  
Boston, Massachusetts.





# They Gave Me the "Razzberry" for a Month

## *But Now I Am the Best Speaker of Them All!*

I felt like a missionary about to be fed to a tribe of cannibals as I slumped down in my chair. Once more I'd been called on for "a few words" in club meeting, and once more I'd gasped and sputtered a few commonplaces and dodged down into the comfortable obscurity of my seat. Every time I tried to make a talk before the bunch I merely furnished material for some more jokes among the members. They were a natural-born gang of kidders and jokesmiths. I could see a wicked grin on Jim Courtney's face as he thought up some new wise-crack at my expense.

I met Jim on the way out of the meeting. "Sam, old topper," he greeted me, "Congratulations! You ought to be in vaudeville. Never heard a better stammering act in all my life!" "Yeah!" said Lew Thorne. "That part was good, but I like the imitation of a ventriloquist better. Listen, Sam! Next time you're called on for a speech why don't you whistle it?"

That was only a sample of what I heard every meeting night for the next few weeks. "Going to make a speech, Sam?" was a phrase that was always good for a laugh. That was bad enough by itself; but it hurt worse when, one night, I overheard Wally Schultz defending me. "Lay off Sam," he was saying, "It's too much like cruelty to animals. Sam can't talk to this bunch anyway, and you birds only make it worse. He's a timid sort of fellow, and he'll never amount to anything in the Club, but there's no need to make him quit. And he'll do it, too, if he's razzed too much."

So that was the reputation my embarrassment and shyness were making for me. "A timid sort of fellow!" "A quitter!" Couldn't stand razzing! I knew Wally meant to be kind when he spoke to the crowd like that, but that didn't make feel better. I was almost ready to do what Wally had said I'd do—quit the Club and everything else that meant social activity, and

resign myself to a sour, more or less friendless life.

And then—almost by magic, I discovered the solution to my worry. A few friendly words from an older man in the office told me about a wonder-working little free booklet called *How to Work Wonders With Words*. In twenty minutes' study at home every day I became, in a surprisingly short time a different man. So simple, so easy, I could hardly believe it, this book showed me the short cut to the command of effective speech I had always wished for . . . the gift which seven out of every nine men possess according to authorities.

Today I can hardly believe that the old timid Sam Howland ever existed. In the last year I have had three substantial promotions in business. The razzing at the club ended the night I got up unexpectedly and, with a speech that swept all before it, made the club accept enthusiastically a new idea for its charity work. Instead of being miserable at parties as I used to, I can furnish more than my share of the fun and the conversation. It's almost unbelievable—but there is the fact, and I know exactly what made the difference.

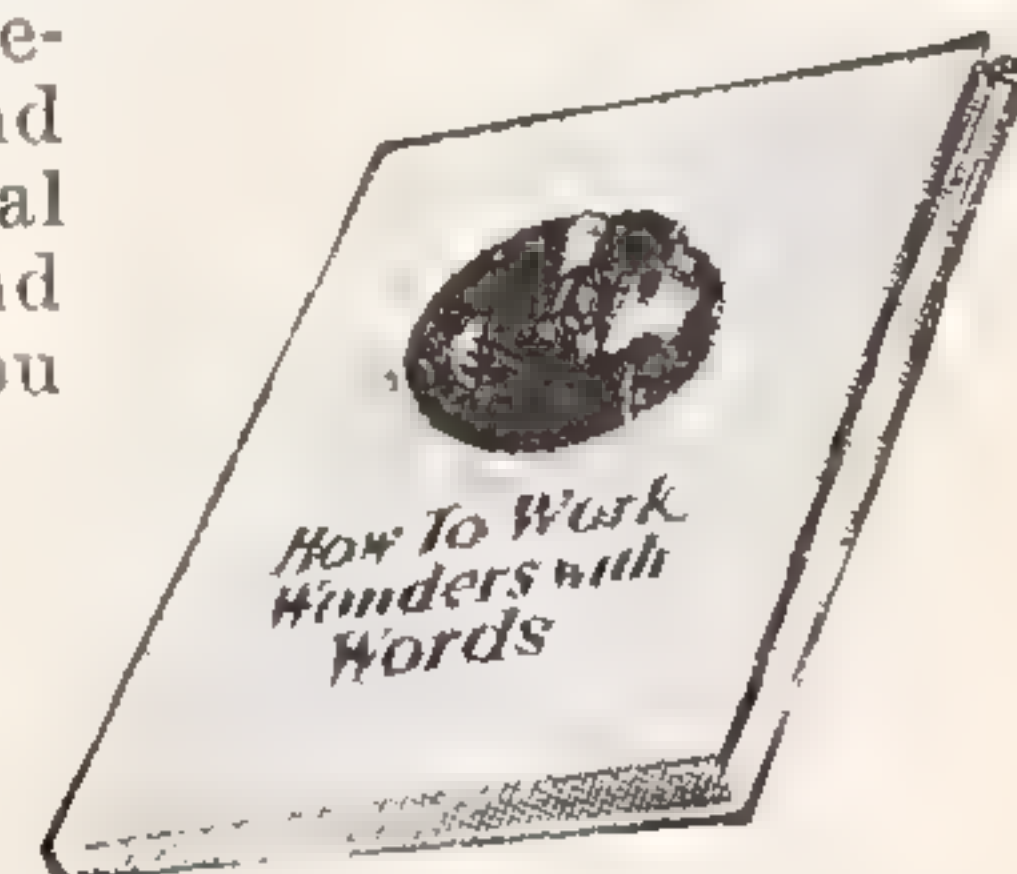
There is no magic — no mystery—no "special talent" required in becoming an effective speaker. Promotion in business and social popularity are the rewards to the

man who can dominate others through the power of convincing speech. It is this power which makes a clerk jump to the management of a department, or a member of the rank and file of political or fraternal organizations take the posts of leadership and influence. Any man can now conquer timidity, stage-fright and self-consciousness and become a magnetic, dominating speaker and fluent conversationalist. This has been made possible through the perfection of an amazingly simple home training developed by the North American Institute. Twenty minutes a day in the privacy of your own home

will bring the desired results—or the training costs you nothing.

This new method of training is fully described in a very interesting and informative booklet which is now being sent free to everyone mailing the coupon below. This booklet is called *How to Work Wonders With Words*. In it you are told how you, too, can overcome stage-fright, self-consciousness, timidity and embarrassment. You are told how you can bring out and develop your priceless "hidden knack," which can win for you advancement in position and salary, popularity, social standing, power and **REAL SUCCESS**. You can obtain your copy absolutely **FREE**, by sending the coupon now.

**NOW SENT  
FREE**



**North American Institute**  
3601 Michigan Ave., Dept. 6325  
Chicago, Illinois

**NORTH AMERICAN INSTITUTE,**  
3601 Michigan Ave., Dept. 6325, Chicago, Ill.

Please send me **FREE** and without obligation my copy of your inspiring booklet *How to Work Wonders With Words*, and complete information regarding your Course in Effective Speaking.

Name .....

Address .....

City..... State.....





## BLONDE HAIR

need never darken

*If you use the right shampoo*

NO need now for blonde hair to grow dull and dark! Blondex, the special shampoo for blondes only, keeps hair beautifully light and lustrous—brings back the golden sheen of youth to faded, discolored blonde hair. Not a dye. No harsh chemicals. Fine for scalp. Over a million users. At all good drug and department stores, or mail coupon below for generous FREE trial package.

Swedish Shampoo Laboratories,  
Dept. 345, 27 West 20th St., N. Y. C.

I would like to try Blondex, the special new shampoo for blondes. Please send me a Free Trial Package.

Name .....

Address .....

City ..... State .....

## PHOTO ENLARGEMENT IN OIL COLORS— COMPLETE ONLY \$1.49

8 or more colors used  
No Other Charges  
Free ARTISTIC FRAME  
Size 8x10

**SEND NO MONEY**

Just mail your film, snapshot or photo stating color of hair, eyes, etc., to assist our artists and within a week you will receive a Beautiful FRAMED Enlargement COLORED IN BRILLIANT OILS.

Pay postman \$1.49 plus a few cents postage or send \$1.50 with order and WE PAY POSTAGE. Satisfaction guaranteed. Your photo returned unharmed.

**UNIVERSAL ART STUDIOS**  
45 W. 28th St., N. Y. Dept. F

## AMERICAN ACADEMY OF DRAMATIC ARTS

Founded 1884 by Franklin H. Sargent

The foremost institution for Dramatic and Expressional Training. The instruction of the Academy furnishes the essential preparation for Directing and Teaching as well as for Acting. The training is educative and practical, developing Poise, Personality and Expressional Power, of value to those in professional life and to the layman.

*Spring Term Begins April 1st*  
Teachers' Summer Course  
July 8th to Aug. 17th

Catalog describing all Courses from  
Room 253-E CARNEGIE HALL, New York

## NEW CREAM ERASES HAIR LIKE MAGIC!

Sure, safe, pleasant, economical method. Easily applied. No irritation or after odor. Does not spoil or harden. Your money back if not pleased. Large tube of QIK 75c at dealers or mailed postpaid upon receipt of price. BERLAND LABORATORIES, Inc., Dept. 1-D, Los Angeles, Calif.

**QIK Cream Hair Remover**

For  
Billie  
Dove



DEAR EDITOR:

I am one of the millions of people who admire gorgeous Billie Dove. I would love to hear her voice. I am on pins and needles until I hear her in talkies.

We want more Billie Dove and Gilbert Roland.

Two other favorites I adore are Charles 'Buddy' Rogers and Mary Brian. They are young and peppy and believe me they are popular with the young folks. They are grand actors!

The talking pictures make very good impressions of the actresses and actors. I can usually judge people by their voices. Let's hope they never fade out!

Sincerely,  
ROSEMARIE D'ESPOSITO,  
17 Post Avenue,  
Inwood, N. Y.

A Boost  
for Gary  
Cooper



DEAR EDITOR:

I am a real movie fan, yes, sir! Now I will actually let you in on a secret: you know I have almost seen every movie that has come to Montana. That is, maybe I haven't seen every picture, but I have seen at least 60% of them.

My real favorite is Gary Cooper, the idol of Montana. Gary was born in Helena, Montana, not very far from me. I would like to say 'Hello' to Gary just once. I wait with all anxiety to see a picture of him. Buddy Rogers and Clara Bow are my other favorites, especially Buddy. I sure would like to be another Montana boy acting in the movies. Say 'Hello' to Gary for me if you see him.

Sincerely,  
JOSEPH CRISTIC,  
2200 Wellow Street,  
Butte, Montana.

Vilma and  
Carmel,  
Take Your  
Bows!



DEAR EDITOR:

This is the first time I have ever written to any magazine but I just couldn't help writing to SCREENLAND. I find it very, very interesting. I have been a reader for ever so long. One of the departments I enjoy reading is "Confessions of the Fans."

I read and enjoy every one of the letters.

I saw "The Awakening" and I want to put in a good word for Vilma Banky. She is very beautiful and, I think, one of our best actresses. I think "The Wedding March" is the same type of picture and yet "The Awakening" was more beautiful, in my estimation. The theme song 'Marie' was soulful and seemed to fit in the picture. Are there readers who agree with me?

When I feel blue I go to the movies and believe me it is my greatest pleasure.

Carmel Myers is so attractive! Why don't they put her in more pictures?

Here's to SCREENLAND! I buy it every month and can't wait for each new issue.

Sincerely,  
FRANCES ACKNER,  
804 Fairmount Place,  
Bronx, New York.

A Special  
for Nancy  
Carroll



DEAR EDITOR:

I read in the "Confessions of the Fans" department the opinions of the movie fans and they interested me very much and gave me enthusiasm to write my opinion.

I like the movies very much. When I was a small boy I had a great desire to see Harry Carey, Jack Hoxie, and Tom Mix. These actors were cowboys and I enjoyed the wild-west pictures, but now that I'm older you can't give me anything but love—pictures.

My favorite actors are Nancy Carroll, Sue Carol, Clara Bow, Richard Dix, Richard Barthelmess, Ralph Forbes and Gary Cooper.

My favorite pictures are "Shopworn Angel," starring Nancy Carroll and Gary Cooper; and "Wings" with Clara Bow and Buddy Rogers.

I congratulate them for these pictures and wish them success, especially Nancy Carroll.

I'd like to be a movie actor, too.

Sincerely,  
ANTON KENSKY,  
169 Hall Avenue,  
Perth Amboy, New Jersey.

Imagine!



DEAR EDITOR:

The movies are the best source of entertainment. I like the movies; I like all the stars, and SCREENLAND helps me to like them still more. I have no favorite type of picture—they are all my favorites.

I was thrilled by "Our Dancing Daughters"; I cried over "The Singing Fool"; I laughed at "Show People," and I liked the moral of "Sins of the Fathers."

I could never tell anyone who my favor-



ites are because I like them all from Davey Lee to George Fawcett!

I am a member of Billy Haines' fan club and whoopee! what a thrill when I received a Christmas card from him.

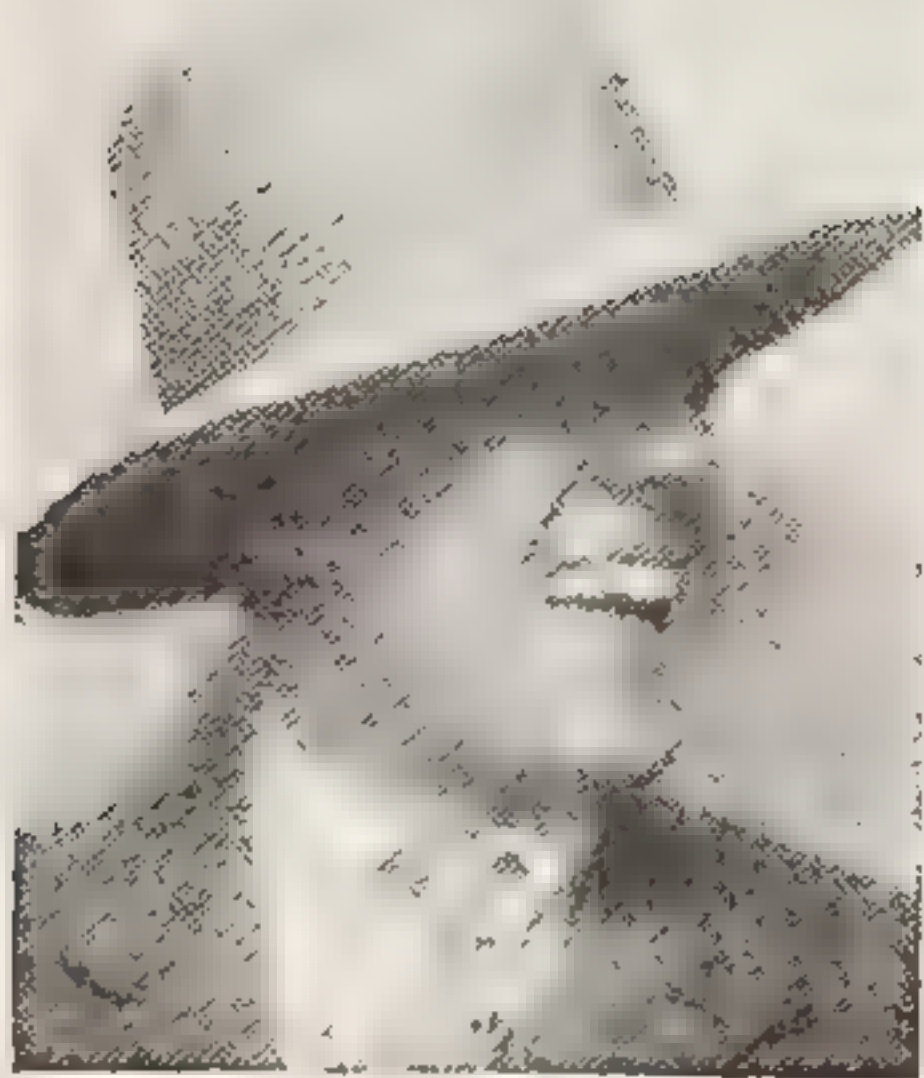
I saw Fay Wray, Gary Cooper, Lane Chandler and Leslie Fenton in person and I shall never forget them. "The First Kiss" was filmed in Talbot County, Maryland, and that's where I live. This gave me an opportunity to see the stars and to see how movies are made. I also played in a mob scene. Imagine!

Best wishes to SCREENLAND.

Sincerely,

EVA MUSHAW,  
Trappe, Maryland.

Mammy!



DEAR EDITOR:

There are quite a few persons I know who say that the talkies spoil the art and beauty of motion pictures but I disagree with them. Talkies and sound pictures are a marvelous achievement. At first I did not think much of them but when I heard Al Jolson—well, long live the talkies! Al Jolson is a great contribution to cinema land. How that man can sing! Mammy! Then there are stars like May McAvoy and Richard Dix who make the sound pictures a great art. I want to hear Douglas Fairbanks talk, as he is my favorite actor. There never will be another like him, for me. Step up, Doug, and take your bow!

Before I close I wish to say that your "Confessions of the Fans" department is a grand idea. It gives us an opportunity to express our attitude toward the stars and Hollywood. SCREENLAND, in my estimation is the best screen magazine.

Sincerely,

GERALD F. ALTIERI,  
441 Overhill Road,  
South Orange, New Jersey.

Films with  
Sound  
for Him



DEAR EDITOR:

I am an ardent reader of that ever-popular magazine, SCREENLAND.

When I see such pictures as "The Singing Fool," "Interference," and "In Old Arizona," I never want to see a silent picture again.

I am anxious to hear Joan Crawford, Clara Bow, Nils Asther, John Gilbert, Richard Dix and William Haines.

Hurrah, for SCREENLAND and the talkies!

Sincerely,

ALFRED DE SANTO,  
5 Steven Street,  
New Haven, Connecticut.

"If only I could speak  
plainly to my women  
customers"

*Says the head saleslady in a smart shop about this  
phase of feminine hygiene*



Embarrassing to tell them—but women should know that this sanitary pad, which excels in comfort and ease of disposability, now deodorizes completely.

WHEN shopping, in business, socially—wherever women meet the world—there is an important question of personal hygiene that can mar their happiness. They do offend others at times. And this new treatment which deodorizes every Kotex pad positively prevents such offense. Kotex scientists have discovered (and patented)\* a safe way to banish all odor.

That other fear—the feeling of being conspicuous—is now eliminated. Corners of the Kotex pad are scientifically rounded and tapered so as to leave no evidence of sanitary protection.

*Yet every advantage remains*

You can so easily adjust Kotex to your individual needs. Cellucotton absorbent wadding takes up 16 times its weight in moisture; it is 5 times more absorbent than cotton, itself. The fact that you can so easily dispose of it makes a great difference. And a new treatment renders it softer, fluffier, than you thought possible.

Improved Kotex is 45c for a box of twelve, at any drug, dry goods or department store.

\*Kotex is the only sanitary pad that deodorizes by a patented process. (Patent No. 1,670,587.)

*Use Super-size Kotex*

*Formerly 90c—Now 65c*

Super-size Kotex offers the many advantages of the Kotex you always use *plus the greater protection* which comes with extra layers of Cellucotton absorbent wadding. Disposable in the same way, Doctors and nurses consider it quite indispensable the first day or two, when extra protection is essential. At the new low price, you can easily afford to buy Super-size Kotex. Buy one box of Super-size to every three boxes of regular size Kotex. Added layers of filler mean added comfort.

**KOTEX**

The New Sanitary Pad which deodorizes



# SCREENLAND

*¶ Dedicated, With Cheers,*



¶ In "The Iron Mask" Doug is his old amazing self - leaping through the scenes as only Doug can.

¶ Fairbanks as D'Artagnan would have delighted Dumas' lusty soul!



¶ Douglas Fairbanks: a great showman, a hearty actor, and a genial gentleman! Neither years nor stiff competition can rob him of his rightful place as the eternal play-boy of the screen.

**F**AIRBANKS, we salute you! You have not forgotten how to be gay. In "The Iron Mask" you revive the good old days when men were men and movies were movies. We need stars like you on the screen and romantic pictures like "The Three Musketeers" and its sequel, to keep us in good humor and make us forget the relentless tread of time. You are blind to all save youth and beauty and glamor and gaiety. You are deaf to the clamor of whoopee and boom-boom. May you never awake to realism!

¶ Doug's skilful sword-play comes as a welcome change from the gun-play of our recent crime pictures.





# HONOR PAGE

*To Our Doug!*

“What a dashing figure Doug cuts as the D’Artagnan of the second half of ‘The Iron Mask’! A D’Artagnan grown older; but as handsome, brave, and all-conquering as the hero of ‘The Three Musketeers.’”

“‘The Iron Mask’  
Makes Romance Live  
Again. Mr. Fair-  
banks, We Thank  
You!”

Ho-La, Doug!  
Hail and Fare-  
well, D’Artagnan!  
All Movie Fans  
the World Over  
Owe a Debt of  
Gratitude to the  
Noblest Roman-  
ticiſt of them all!





# SCREENLAND

May  
1929



**H**AVE you heard the new theme song?

"Dear Little Merger o' Mine." Or maybe it's "Mighty Lak' a Merger." Anyway, merger will out. And as I write this, all anyone in the picture business talks about is that great, big, gigantic, colossal, amazing, massive, immense, tremendous, etc., etc., deal by which Fox gains control of Loew's, Inc.—in other words, Metro-Goldwyn-Mayer. What does this mean? Well, it means that Mr. Fox, a smart man, with assets of over \$200,000,000, now controls 800 or so theatres; a formidable array of acting, directorial, executive, and technical talent; and a great deal of awe and respect in the movie industry. He would be The Man of the Hour on Hollywood Blvd. if he ever went on Hollywood Blvd., which he doesn't, being too busy in New York. The only thing that directly concerns the motion picture public about this deal, of course, is just how it will effect the production output. Fox produced "Seventh Heaven," "Sunrise," "Street Angel," "Four Devils." Fox owns the screen services of Janet Gaynor, Charles Farrell, Mary Duncan, Charles Morton, Barry Norton, Lois Moran, Victor McLaglen, June Collyer, and other stars; and Murnau, Frank Borzage, and William K. Howard, to mention directors. And to this interesting list you may now add the names of such M-G-M luminaries as Lon Chaney, Greta Garbo, John Gilbert, Joan Crawford, Marion Davies, William Haines,

DELIGHT EVANS,

Editor.

Her Page.

Anita Page, Phyllis Haver; such directors as Niblo, Vidor, Beaumont, Brown, and Browning. You know what to expect in the way of entertainment from these people. It is possible for you to expect, and receive, even more. For imagine the thrill of watching John Gilbert in a big emotional scene with Janet Gaynor; Greta Garbo vamping the shy Charles Farrell; Victor McLaglen scowling in the same scenes with Lon Chaney. I hope it happens!

When his publishers urged Thomas Hardy, the late and great English author, to hire a press-agent, Hardy firmly refused, saying, "No, no. Eggs sell according to their excellence, and not according to the amount of cackling that was done when they were laid."

Hardy never knew Hollywood. Out there cackling counts. Especially in the reign of the talkies. Apparently all the people in the world who can speak above a whisper have descended upon the studios, claiming to be able to put more sound appeal in pictures. Just give them a chance, is all they ask. And in return they will give you expert imitations of everything from a steam whistle to the mating-call of the Australian wombat. Gentlemen whose talents include startling mimicry of the cock's crow, the snake's rattle, the lion's roar and the mosquito's whine press their services upon the poor casting directors. Consider the case of Eddie Nugent. It was recently discovered that, in addition to his comedy talents, he possesses a positively uncanny genius for artistic sneezing. In the future, then, watch, in the screen credits, following "Gowns by Adrian," for "Sneezes by Nugent."



*Q It Must Seem Sometimes to the Little Red-Head from Brooklyn That Life in the Movies is Just One Bathing Suit After Another. And After All---Why Not?*

*Q Yes, the demure child on the spring-board in the modest bathing suit is Clara Bow—six years ago when she was a Preferred Pictures player. Clara is now a star—but still wearing a bathing suit, and still preferred.*

*Q We don't want to be morbid or anything like that, and perhaps this is hardly the time or the place, but may we remind her vast public that little Miss Bow is, in addition to grand summer scenery, a really very fine actress?*



# *The* Career *of* CLARA BOW

*Q The new Clara—1929 edition; the most popular movie star, they say, in the world—in her very latest swimming suit, all dotted and, if she only says the word, all dated up.*



# Just Good Hollywood



☞ Maybe one reason Greta Garbo consistently refuses to acquire a husband is because she has a perfectly good ukulele to pick on.

☞ Though a newcomer, it looks very much as if Dorothy Janis were nevertheless on the home stretch.



☞ Ruth Elder's good sportsmanship was established some time ago in a certain Atlantic flight. Now she does her high flying for the films.

☞ Everybody has a racket these days. Here is John Gilbert with his, preparing to participate in a love set with Greta Garbo.

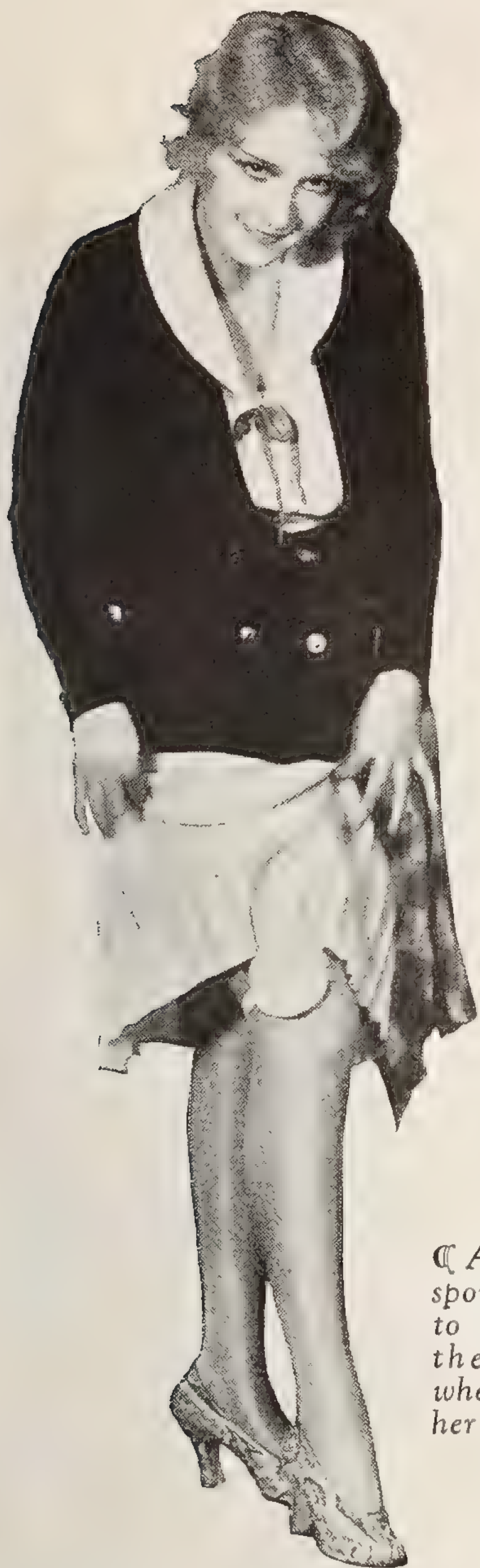


*Aw, Come On  
--- Be a Sport!*

☞ Now That Spring is Here, You Can Look Around These Pages and Find Some Hints as to the Most Sporting Thing To Do On Your Vacation.



# S P O R T S



☞ Anita Page is sporting enough to let us in on the secret of where she keeps her powder puff.

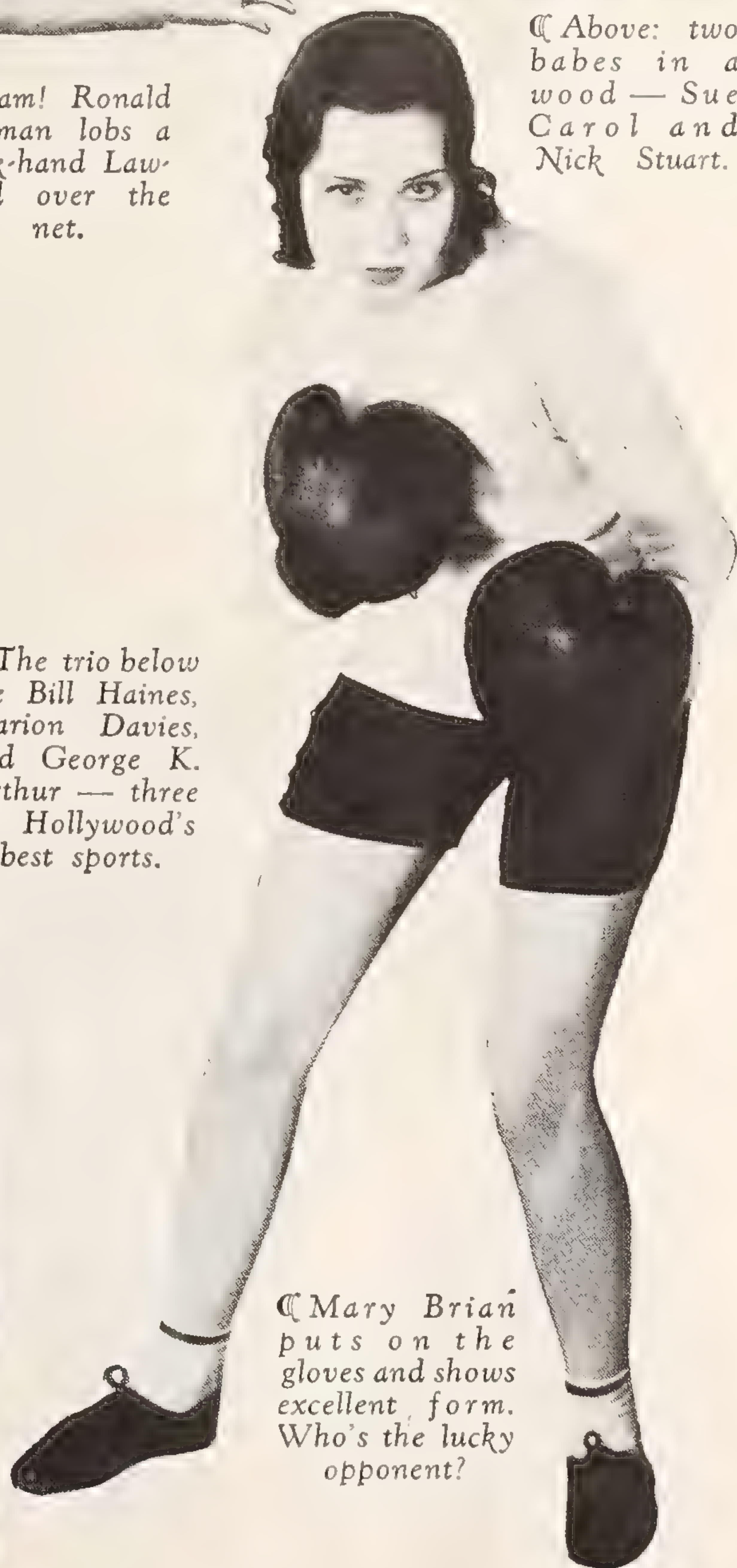


☞ Above: two babes in a wood — Sue Carol and Nick Stuart.

☞ Wham! Ronald Colman lobs a back-hand Lawford over the net.



☞ The trio below are Bill Haines, Marion Davies, and George K. Arthur — three of Hollywood's best sports.



☞ Mary Brian puts on the gloves and shows excellent form. Who's the lucky opponent?



# MAIN STREET

*¶ The Film Colony Isn't So Very Much Different From  
Your own Little Old Home Town!*

¶ Jetta Goudal is Hollywood's  
Mystery Woman.



¶ Marion Davies is the best  
sport in town



¶ Edmund Lowe and Lilyan  
Tashman—leaders in that  
smart younger set.

**H**AVE you ever longed to be in Hollywood? To walk down the Boulevard and see Billie Dove dash out of her favorite hat shop; to see Claire Windsor driving down the street, and catch a glimpse of cute little Pauline Garon, all excited because she had just cast her first American vote—when around the corner whizzes Buddy Rogers in his new roadster?

Well, it isn't any different from your own Main Street when you come right down to it!

In Hollywood, as on Main Street, there are certain definite types. For instance, every Main Street has its Mrs. J. Samuel-Smythe, who always



¶ Lupe Velez is the  
Hollywood version  
of the town vamp—  
but other girls like  
her, too. Constance  
Talmadge is one of  
the six most popular  
girls in the film col-  
ony. Everybody  
loves 'Connie.'

entertains the distinguished visitors in her big house on the hill. Everything is perfectly correct and very dignified, and everyone feels honored when included in the guest list. In Hollywood, Mr. and Mrs. Douglas Fairbanks are Mr. and Mrs. J. Samuel-Smythe. If foreign ambassadors come to town, they are guests at 'Pickfair.' Prince George might have got a great kick out of speeding to the beach with Hollywood's tomboy, but 'Pickfair' was one place that had to be visited, and 'Pickfair' is always in character. There, the butler and footman are not out of place. They melt into the surroundings—they belong. The place is like an English country estate, with broad lawns, old-fashioned flower gardens, and winding paths that lead to sheltered nooks. The house is rambling and large with plenty of space, and large windows that overlook the lovely rolling country of Beverly toward the sea. The entertainment is just what you might expect—good music, beautifully executed. No jazz goes on at 'Pickfair.' The



# vs. HOLLYWOOD

By Helen Ludlam



☞ Douglas Fairbanks and Mary Pickford — Hollywood society 'in person.'

☞ Billy Haines is the village cut-up.



☞ Patsy Ruth Miller, the Nice Girl and good scout.

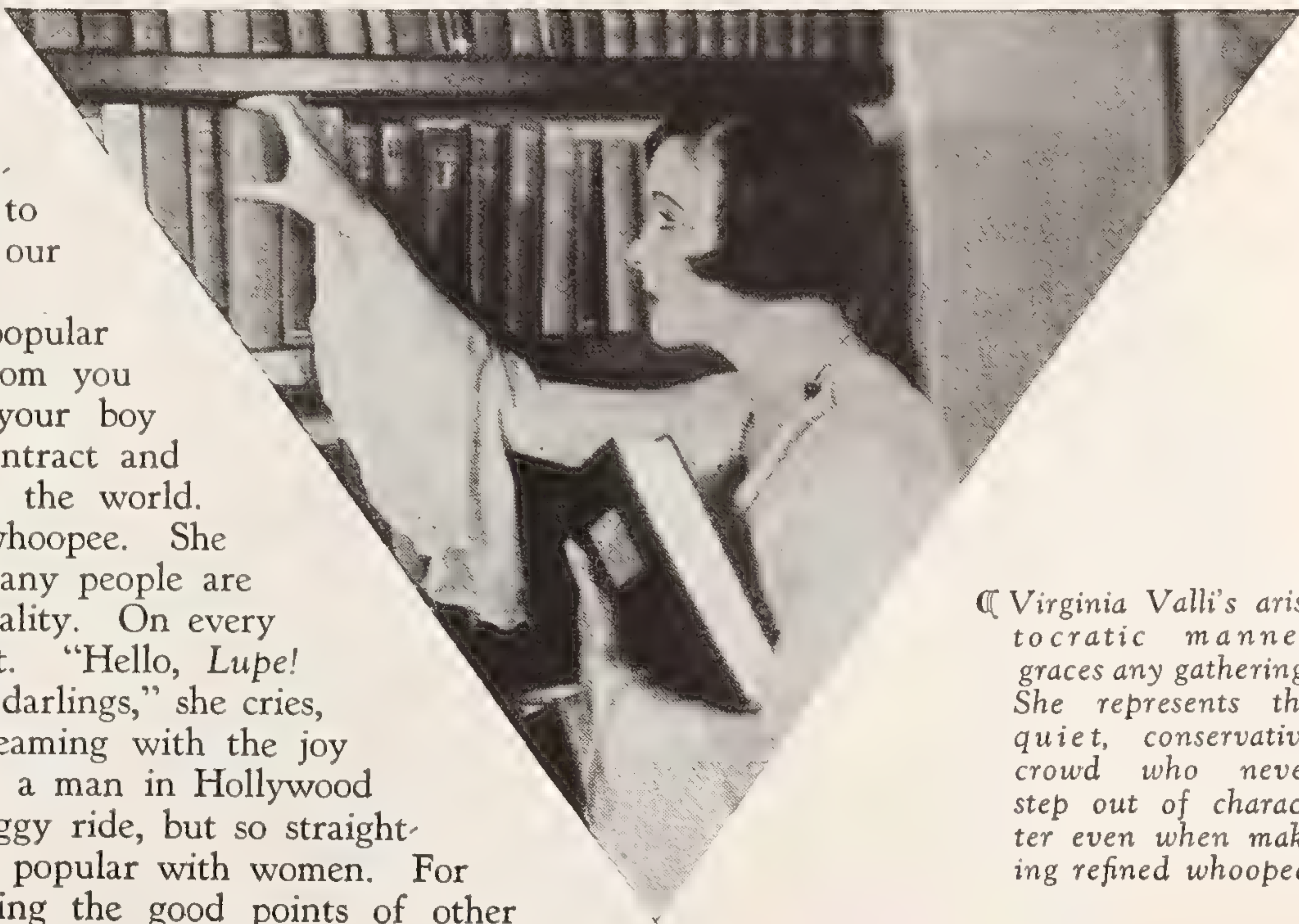


women and telling them so.

As an instance, she and another girl were powdering their noses one evening at a party, and Lupe noticed that her companion's eyes were very lovely and that they had long, dark lashes which she had not made up. "You no make up your eyes. Why you no do that? You have beautiful lashes, much nicer than mine. You come my house, I show you how to make them up. You do plenty with your eyes in Hollywood then." To another she said, "You have beautiful hands," and holding one of them, patted it between her two little paws in almost childish admiration. And Lupe is loyal and has the courage (Cont. on page 110)

stimulation comes from contact with brilliant minds and the desire of the hosts to be of some real use in what we call our world.

Then, on Main Street, you have the popular girl, full of wit, and originality, to whom you might be a little afraid to introduce your boy friend. I think Lupe Velez fills this contract and then some! Lupe's friendliness embraces the world. She is glad to see everybody and make whoopee. She bursts into a room and no matter how many people are there, it is instantly filled with her personality. On every side she is greeted by shouts of delight. "Hello, Lupe! Come over and talk to us!" "Here I am, darlings," she cries, throwing out her arms wide, her face beaming with the joy of life and living. I don't think there is a man in Hollywood who wouldn't like to take Lupe for a buggy ride, but so straightforward is her nature, that she is equally popular with women. For one thing, she is not slow in appreciating the good points of other



☞ Virginia Valli's aristocratic manner graces any gathering. She represents the quiet, conservative crowd who never step out of character even when making refined whoopee.



# Giving the Children

*Madeline Brandeis has won Fame and Fortune Producing Pictures Starring — Just Kids!*

PEOPLE have climbed to fame on many strange ladders, but it remained for Madeline Brandeis to reach the rarer air by rungs made of children.

And now small human rungs have led right into the heart of the League of Nations, which body has just recognized the woman author, director and producer as an important contributor to world peace.

At a special session of the League, Mrs. Brandeis' films of "Children of All Lands" are to be exhibited as a vital factor in the world friendship among children.

But let's begin at the beginning.

Madeline Brandeis, a Californian exile in Chicago due to her marriage, was a homesick young bride with nothing to occupy her mind or hands. She loved children and in her idle hours she wrote a fairy tale for them called "Twinkle, Twinkle, Little Star." It occurred to her that this story would be more amusing if told in pictures, and having all the time in the world and an anniversary present in the shape of a fair-sized check, she decided to produce it herself.

Knowing nothing at all about pictures, she approached her venture blithely, hiring the Emerald Studios, a decrepit old place, and putting an advertisement in a newspaper for children to work in a film.

"Every mother and child in Chicago, it seemed

☞ Above: Mrs. Brandeis in Scotland with two members of the cast of "The Wee Scotch Piper."



☞ Madeline Brandeis and her own baby star—her daughter Marie Madeline.

☞ To the right: The kids in "Young Hollywood," which stars the children of famous movie stars. From left to right, D'Arcy, son of Tim McCoy; Mary Jo, daughter of Bill Desmond; George, son of Hobart Bosworth; Eileen, daughter of Pat O'Malley, and Tim, son of Jack Holt.





# a Chance

By  
Ruth Tildesley

to me, answered that appeal," smiled Mrs. Brandeis. "All varieties of infants were urged upon me. Strident mothers and shy mothers, stolid babies and vivacious ones—I was almost mobbed! But at length I selected a hundred youngsters, imported Universal's child star, Zoe Ray, and made my picture.

"I made the film simply as a pastime, thinking it would be a souvenir for my grandchildren, if I ever had any, so I was pleasantly surprised when a Chicago company bought my picture. It is still being shown in schools and churches."

Even after that, the idea of becoming a professional didn't enter her head. Her own baby, Marie Madeline, arriving a few years later, occupied her so fully that it was not until the child was three years old and the Brandeises had come to the parting of the ways that she made another picture.

This time it was "Not One to Spare," a two-reel picture from the famous poem in an old Fourth Reader. Renaud Hoffman, whom Mrs. Brandeis met at a social affair after she had come to Hollywood, suggested the story and directed it.

That was the taste



☞ "The Little Dutch Tulip Girl" was filmed in Volendam, Holland.



☞ Two little native actors in "The Little Indian Weaver."



☞ Left: the boy star and his support in "The Little Swiss Wood-Carver," produced in the Alps.

☞ Below: Bill Reid, Wally's son; Barbara Denny, and Erich von Stroheim, Jr.



☞ Left: a scene from "Jeanne of France," taken in a Paris shop.

that calls for more. "The Shining Adventure," directed by Hugo Ballin, was a Brandeis production with two child actors, Mary Jane Irving and Ben Alexander, which grew from two to five reels under her enthusiastic eyes.

Christmas, 1927, was celebrated by the woman producer with "Young Hollywood."

"It seemed to me a great idea to use the children of stars in a film," she explained. "I knew that it would be impossible to get them through casting directors, but I knew their parents, so I suggested that it might be fun to have them work during the holidays. Then they needn't miss school and they'd have the experience.

"My cast consisted of D'Arcy, son of Tim McCoy, Mary Jo, daughter (Cont. on page 98)





☞ The latest, or 1929 batch of Baby Stars. Reading from left to right, front row, Caryl Lincoln, Doris Hill, Jean Arthur, Mona Rico, Josephine Dunn, Helen Twelvetrees, and Loretta Young. Top row, Helen Foster, Sally Blane, Betty Boyd, Ethlynnne Clair, Anita Page, and Doris Dawson.

# WHAT MAKES A STAR?

☞ *Is It Publicity, Pull, Pulchritude—  
or All Three? Read the Answer.*

*By Rob Wagner*

**I**N the early days of motion pictures very few of the girl stars won their stardom. On the contrary most of the pasty-faced, brainless little baby-dolls of that grand old pioneer period were sweeties of the pioneers. Pictures were a novelty then and the fans would take most anything that was handed to them. They had to. And so the picture-maker of those days naturally put over their pets. How many of those early morning stars are still shining? Four or five. And they had something besides pull.

Those grand old sultanic days, however, are gone beyond recall. Any boss who now tries to put over a dimple or a bunch of curls is flirting with disaster. Nor do directors have the least authority in such matters. A director may get his pet into the casting office, but the fish-eyed monster in charge will not recommend Pet for anything but bits until she has proven her worth, and that often takes a long, long time. The truth is that screen successes are now determined by audiences rather than by individual boosting on the part of producers. All the king's horses and all the king's men can't put Pet over if the fans don't like her.

So exacting have film audiences become in these matters that even the most promising youngsters are put on long probation, during which time they are given every opportunity to develop and provided with assistance in their work; yet very, very few of them ever reach actual stardom.

The truth of this statement is best evidenced in the fate of the "Baby Stars." Every studio has a score or more of youngsters in training, and each year The Wampas—The Western Association of Motion Picture Advertisers—chooses from among them thirteen whom they consider the most promising star material. The selection is in secret and the winners announced at a great ball given in honor of the young queens. Naturally Young Hollywood is stirred to its fluttering center. "Bettie Brighteyes has been chosen a Baby Star! Isn't it wonderful?" "And what do you think!—Susie Sweetham missed!"

With all the training, with all the opportunities, and with all the publicity that naturally follow a girl's elevation to stardom, (for it must be remembered the judgment



# Offers a Gift to a Fan

CORINNE GRIFFITH's latest picture is "Saturday's Children," in which she plays a working girl. It's a new part for Corinne, who usually plays, as you know, aristocrats like "The Divine Lady"; but one of the most interesting characters, says Corinne, that she has ever played in her entire career. And this role suggested to her an interesting question to ask SCREENLAND's readers in this month's prize contest: "Should a girl give up her economic independence if she marries a poor man?"

Suppose you are a girl earning a good salary. You fall in love and marry a boy who is making only a moderate wage. He wants you to give up your position and be—just a wife. You hesitate. You want to please him, yet your common sense tells you that two can't live as cheaply as one, no matter how the saying goes. And so—what do you do?

It's up to you to answer Corinne's question. Decide for yourself. It's a modern problem in which everyone, man or woman, is intensely interested. Write the best—that is, the cleverest and most concise and clear letter answering the question according to your viewpoint, and you will win the beautiful bracelet.



Miss Griffith wearing the 3-in-1 bracelet from Cartier's. It is of three colors of solid gold—white, bright, and antique gold—a worthy gift from the lovely lady who offers it to you on the satin pillow in the picture below!



Corinne Griffith feels that her fans are her friends. It is characteristic of her that when she heard about SCREENLAND's gift contests she said: "Oh—do let me give something, too!" And what do you think she selected? The most exquisite bracelet you ever saw! From Cartier's, the last word in smart jewelers. It is in three colors of solid gold—white, bright, and antique gold. And Miss Griffith was so much interested that she autographed the box the bracelet comes in. Write the best letter answering her question and win the prize. Address:

CORINNE GRIFFITH  
SCREENLAND Contest Department  
49 West 45th Street, New York City  
Contest closes May 10, 1929





At Billie Dove's party announcing the date of Ruth Roland's wedding to Ben Bard. You can pick out, in the top row, Jack White, Lila Lee, Victor Varconi, Mary McAllister, Charlie Paddock, Louise Fazenda, and Lya de Putti. In the second row, Irvin Willat, Tom Mix, and Paul Page; and seated, Pauline Garon, Pauline Starke, Billie Dove, Ruth Roland, Ben Bard, Sharon Lynn, Mrs. Ona Brown, Gwen Lee, and Nita Martan.

# Put On Your Party Clothes!

*And Come Along to Hollywood's Smartest Soirees,  
Where You'll Meet Your Favorite Movie Stars.*

*By Grace Kingsley*

"WELL, if Lady Hamilton looked anything like Corinne Griffith, I don't blame Lord Nelson for hanging around," remarked Patsy, as we made our way to Corinne's house, where she was holding a party following the opening of "The Divine Lady" at the Carthay Circle, where just everybody in the film world had been present.

Corinne's house is in Beverly Hills—a beautiful Spanish town-house. The interior, however, she has changed into French and Italian, both as regards furnishings and architecture.

"Oh, Corinne's been collecting doors!" exclaimed Patsy, as we entered the drawing room from the vestibule, and noted the big, heavy gray-blue-and-gold portals. "Those are Venetian, I know."

Sure enough, we found that when Miss Griffith and her husband, Walter Morosco, were abroad a year or so ago, they brought home a lot of beautiful things, including these doors which had once decorated a Doge's palace.

"I'll bet the Doge would be tickled to death to know

that Corinne had his old doors," Patsy commented.

"At any rate," I answered hurriedly, as we saw our hostess coming to greet us, "the Doge never saw a lovelier sight than Corinne is as she comes to meet us from that graceful vista."

Walter Morosco hastened forward to say hello, too, and we found a crowd already assembled, principally in the pretty card room and in the comfortable den, a few steps down from the card room, with its big comfortable sofas, its easy chairs, its fireplace, and its odd collection of dwarf pictures. We supposed that the dwarf portraits, of which there were something like half a dozen, of all styles, had been bought in Italy, the Italians and all the ancients for that matter having at one time had a fine taste in dwarfs.

Colleen Moore was resting on a sofa, saying that she had had to work all day and was very tired. But she had had a wonderful time up in the Yosemite when she and her husband, John McCormick, and her company were snowbound. She said she was just mastering the art of skiing when she had to come home.





¶ Merna Kennedy, seen on the screen in "Broadway" — and at parties in Hollywood.

"It's nice to be snow-bound," she explained, "you see you can't work even if you want to, so all the responsibility is off your mind, and all you have to do is enjoy yourself."

Fred Niblo was there with his wife, Enid Bennett, his big son, Fred, Jr., and Enid's mother—who is so beautiful with her big blue eyes and white hair that she should be painted as the ideal mother type—and her sister, Katherine.

Fred, Jr., is the image of his father. We wondered if he hankered for the actor life, but it seems that his mind isn't at all made up.

Walter Morosco dashed down to ask us how we liked his Whoopee Room, and we said fine—we couldn't imagine making whoopee anywhere else after we had seen his brand.

Norma Shearer and Irving Thalberg were there, Norma lovely in a tight-fitting dress of mauve velvet trimmed with rich lace.

Corinne came in smiling, bearing aloft a telegram from Marie Dressler, who, you know, was in the cast of "The Divine Lady," but who had been unable to come to the party or opening because she was working on the stage in "The Swan" with Edward Everett Horton.

"With the swan on my neck and the flu on my chest, I am unable to be with you in person tonight," the wire read, "but with love to you and hopes for a tremendous success for the Divine Lady, I am devotedly yours, Marie Dressler."

A number of the players were there, including Ian Keith. Ian told us a funny little story about something which had happened during the making of the picture, which illustrates Corinne's thoughtful generosity. He said that two extra men were fighting each other in the battle scenes, when the director told one of them to hit the other hard. He did so, and his antagonist's teeth fell out.

"Oh," he wailed, "I've lost my uppers and they cost fifty dollars, and I only get seven-fifty a day!"

Miss Griffith, who was on the set, at once consoled the man by assuring him that he

should have a new set of teeth as good as the old.

Walter Morosco began kidding about the trip abroad which he and Corinne are going to take shortly, and he pretended an aesthetic love for English crocuses, and that that was the reason he wanted to go—an attitude most amusing in that big husky.

"Are you sure," inquired Enid's mother, "that you'd know a crocus if you saw one?"

"Well, why," inquired Walter, "should I annoy a little flower asking it what it is?"

Fred Niblo said that he knew what a crocus was—it was a noise that a frog made!

Diana Kane and her husband, George Fitzmaurice, were there, Diana inquiring of Enid confidentially about Enid's nurse and doctor who looked after her when the latest Niblo heir was born, as Diana herself is expecting a visit of the stork very soon.

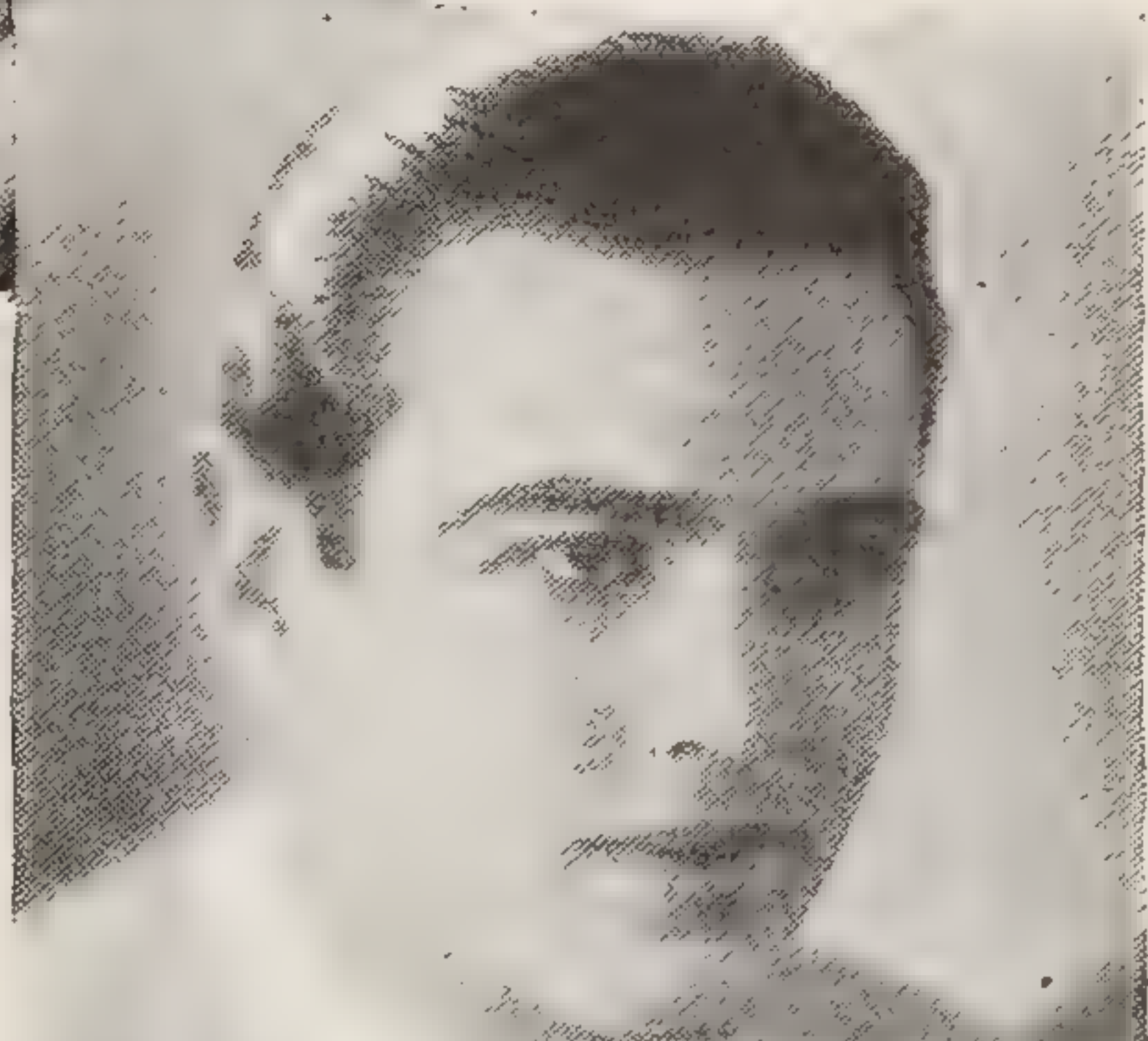
A number of unassorted husbands and wives were there, due to the fact that their mates were working. Mrs. Conrad Nagel, for instance, came alone, because Conrad was working in a picture that night. William Seiter came looking very lonely without Laura LaPlante, his wife, who was making some scenes for "Show Boat." Sidney Franklin brought Mrs. Franklin, and there were many others besides, including Harry Crocker, who told us that Virginia Cherrill, Charlie Chaplin's leading lady, is going to be a hit in the picture. Harry is working with Charlie, you know, in the comedian's new picture, and says that Charlie really is getting down to work early every day and working late at night.

A buffet supper was served in the dining-room, and Corinne flitted about among her guests, but finally alighted at our side, where she told us how keen she is to make a picture showing the life of Marie Antoinette, and how she means to make a study of the ill-fated French Queen's belongings and former environment when she reaches Paris.

Beulah Livingston, who was among the guests, kindly showed us through Corinne's house before we left, and we found Corinne's bathroom of especial interest, since all its fittings are of gold! A huge crystal perfume cabinet is a feature of her dressing room. The cabinet holds hundreds of bottles of wonderful perfume, of which Miss Griffith is very fond, although she seldom uses any.

"I do love Corinne!" exclaimed Patsy, as we drove away. "She is always so

(Cont. on page 102)



¶ Hugh Allan is engaged to a newspaper girl who interviewed him.



¶ Pauline Starke is so busy being Mrs. Jack White she makes few pictures.



¶ Enid Bennett, in evidence in Hollywood society but lost to the screen.



¶ Paul Page, a new leading man, who is reported engaged to the lovely lady below—Sharon Lynn.





# THE WINNER!

*☞ Margaret Viola Davie, of Cleveland Heights, Ohio, Wins The \$500.00 Prize in the SCREENLAND Masked Cover Contest. Yes—The Girl on the Cover was Irene Rich!*

**T**HERE is a happy girl in Cleveland Heights, Ohio—at 3130 East Overlook Road, to be exact. A girl who has just been handed a check for \$500.00—and, incidentally, the biggest thrill of her young life!

Margaret Viola Davie of Ohio is the one winner in all the thousands of contestants who submitted answers to the SCREENLAND Masked Cover Contest announced in the February, 1929, issue of SCREENLAND Magazine. The task of Georgia Warren, our cover artist, was not easy. She had to read and judge the thousands of answers submitted, and then make one final choice. She was game! She read, and read. But she always came back to Miss Davie's contribution—a very beautiful big satin star in the very center of which was a most artistic water-color of the Masked Cover Star—Irene Rich. Miss Davie's letter, in which she identified Miss Rich, was in verse, and cleverly contrived. Although there were so many others to choose from, Miss Warren finally decided that Miss Davie deserved the award.

How does the winner feel? Well, how would you feel if your work had won you a prize of \$500.00? And particularly if that prize went a long way towards making it possible to pursue your ambition? Margaret Davie is

already an artist, though not professionally. She has always loved to draw and to paint; and it has been her dream to be able to take a course at art school. Now, thanks to SCREENLAND's contest and her own cleverness, she can realize her ambition. SCREENLAND is just as happy as Miss Davie, to have been the means of furthering a real career!

SCREENLAND's only regret is that there was only one prize to offer. So many of the thousands of answers submitted were unique, original and beautiful. Following is a list of contestants whose efforts merit honorable mention:

Miss Deuse D. Bragg,  
1285 - 8th Avenue.  
San Francisco, California.

Miss Mabel Millspaugh,  
120 West Fourth Street,  
Anderson, Indiana.

Mr. Allen Erwin,  
Box 157,  
Pauls Valley, Oklahoma.

Mr. Robert Emerson Robischon,  
156 North Fulton Avenue.  
Mount Vernon, New York.

Miss Ela Martens,  
116 Centre Street,  
Dallas Texas.

Mrs. Mattie L. Lamb,  
2104 East Glisan Street,  
Portland, Oregon.



☞ Above: Margaret Viola Davie, winner of SCREENLAND's \$500.00 Masked Cover Contest. Margaret will use the prize money as the first step towards her goal, an art education.



☞ Irene Rich, the screen star who posed for Georgia Warren's Masked Cover portrait on the February SCREENLAND Magazine, is seen here in two photographs—with and without the mask. Two-thirds of the letters submitted in the contest named Miss Rich correctly, much to the gratification of the star, and also of the cover artist whose task was to conceal and yet reveal!







*The Most Beautiful Still of the Month*

KING VIDOR'S "Hallelujah."



¶ Her Art Doesn't Depend Upon  
Clothes—But in Private Life  
She is One of our Smartest Stars

# GILDA

## Spring

¶ Below: Patou's conception  
of the 'tam,' developed in  
black felt and caracul.

All Fashion Pho-  
tographs by  
Koshiba.



Maurice Goldberg

¶ Above: Gilda has  
her very own ver-  
sion of the Greta  
Garbo coiffure.



¶ That the evening mode still glitters is attested by this evening gown created by Lucien Lelong in Paris for Gilda Gray. The bodice is an intricate design in pink beads; the skirt is composed of layers of black chiffon. The shoes, of black chiffon trimmed in silver, are from Julianne. To the right: a sports costume from Worth of Paris, featuring a Rodier sweater in red, white, and blue wool, worn with a skirt of blue jersey. The belt is of red, blue, white.



# GRAY'S Clothes

☞ This very smart hat from Reboux is developed in wine-colored felt.



Fred Daniels

☞ The oval above shows Gilda's Bernhardt Bob which she introduces in "Piccadilly."

☞ The Shimmy Queen Returns from Picture-Making in London and Shopping in Paris

These Photographs Posed by Miss Gray Expressly for SCREENLAND.



☞ Above: a striking evening dress of black chiffon velvet by Worth of Paris has novel notes in the silver underskirt and the large velvet bow. Brightening this otherwise almost sombre gown are the large crystal pins at the shoulder straps, with gay tassels of crystal. To the left: Gilda Gray's favorite sports ensemble—also from Worth. The white piquet dress is trimmed in red, white, and blue, with the monogram, 'G.G.', in the same patriotic colors. Note the ring holding the scarf in place—Gilda's idea, and any ring will answer the purpose. Her blue beret is of wool.







*Harold Dean Carsey*

**D**OROTHY MACKAILL is a vital young person. No matter what part she is called upon to play, she invests it with sincerity.





*Ruth Harriet Louise*

**C**HARLES KING, song-and-dance man of many Broadway productions, is now doing his stuff for the movie musical comedies.





*Ruth Harriet Louise*

**M**ARY NOLAN, once known as a mere beauty, has become an actress. And we're happy to report she's prettier than ever.





*Edwin Bower Hesser*

**I**NTRODUCING a new girl to love—Helen Twelvetrees from Broadway, who is creating a fresh and lovable ingenue on the screen.





*Lansing Brown*

**E**XTRA—Extra! Society girl succeeds on the screen! June Collyer gets a new long-term contract for being such a good little actress.



# The Rich Little Working Girl

*June Collyer Only Works Because She Wants To.*

*By Sydney Valentine*

**S**HE doesn't have to work! "Lucky girl!" said Hollywood, when beautiful June Collyer first came out there two years ago. "She can take a part, or she can leave it. She can do as she pleases. She doesn't have to work if she doesn't want to!"

And Hollywood proceeded to sit back and smile and wonder just how soon the lovely Miss Collyer from New York would give up and go back to being a lady of leisure. Hollywood met June's father—a very delightful, dignified, and prosperous legal gentleman from Manhattan, who made it very plain that June was the apple of his eye and that she could have anything she wanted, anywhere, any time; and June's charming mother, and June's brother, a boy in college, Hollywood sniffed: "Society!" and waited. It wouldn't be long, now! What—this fragile, pampered girl stand up under long hours and rehearsals, stunts and re-takes? Not very likely!

But Hollywood is still waiting. Or rather, Hollywood has admitted it was wrong. Because June Collyer is still there—and working harder than ever. Incidentally, her charm and her beauty, her tact and gracious manner have ingratiated her with the best people of the picture colony; Prince George of England singled her out for special attention during his stolen trip to Hollywood; and certain of the most eligible bachelors have fallen at her feet—but only incidentally. The really important thing is that June has stuck—and become a good trouser.

She doesn't have to work—but she wants to! She isn't dependent upon her picture earnings for her bread, butter, jam and mink coats. She only works because she likes it. And now Hollywood has to admit that a girl like June

is quite as unique as the poor princess of the Hollywood fairy tales who only works because she has to.

It must have been a temptation once or twice in the beginning for June to go rushing home to dad and mother. Because she had a pretty hard initiation into studio routine. One of her first pictures required fog scenes, and the fake fog is produced by some kind of gas, which makes it practically no fun at all for the players. June almost passed out, but she kept on going. Then in another picture she was given a role she loved—in the script. But

when it came time to shoot the scenes she discovered that the director had an entirely different conception of the character than she had. It was the part of a lady—a thoroughbred, an aristocrat. The director's idea of a lady was a cold and barely animated statue, moving stiff and stately through the scenes but never, by any chance, being human. June, being a lady, couldn't very well contradict her director. She played the part as he commanded; and her reward was a handful of press clippings in which critics hinted that she was stiff, cold, and uninspired! But a little thing like that can't stop June Collyer.

Her latest two pictures have been more stimulating than her past assignments. "Red Wine" gives her a real chance to discard the cold conventions of the motion picture 'lady' and emerge as a flesh-and-blood girl, which June most assuredly is. "Not Quite Decent" is the working title of the picture she is doing right now—and that, too, sounds promising!

© Portrait of a Lady—  
Miss June Collyer!







¶ In the wilds of the African jungle? Well, no—not exactly. Just a faithful reproduction built in the Paramount studio.

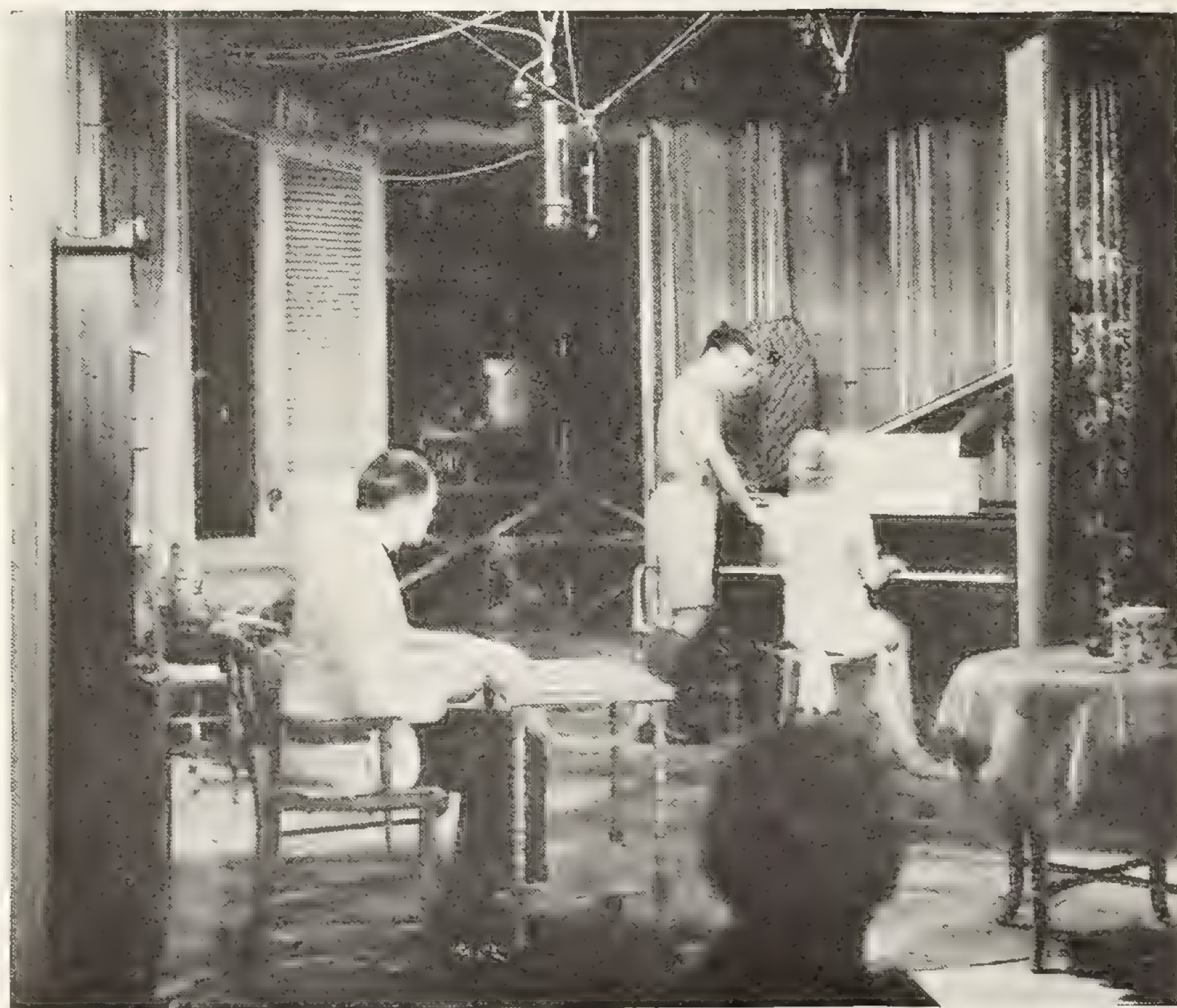
¶ Baclanova, the star of "The Woman Who Needed Killing," plays a tropic temptress convincingly. Whew, it's hot tonight!

## On Location---with Sound!

¶ Visit the African Jungle—on the Paramount Sound Stage.

By  
Helen Ludlam

THE location this month in Africa—via the Paramount sound stage in Hollywood. A whole stage has been converted into a bit of the jungle with ponds and brooks, mango and banana trees, hanging moss and orchids, ferns and other tropical growth. The whole set occupies a space of about one hundred and fifty square feet and the action of the entire picture takes place upon it. The 'one-set' picture is a new thing and will be very popular with sound pictures because of the difficulties still to be met



¶ Clive Brook, Neil Hamilton, and Baclanova enacting a scene for "The Woman Who Needed Killing" under Rowland Lee's direction. See his silhouette—and the microphones?

in open air shooting.

The title of this picture will, I am sure, find an echo of sympathy in a good many masculine hearts! It is "The Woman Who Needed Killing." Madame Baclanova, the Russian actress who is so fine an artist, is the heroine of our tale. Her husband is a worthy histrionic mate—Clive Brook; and the boys she ruins are legion, but two of them are Leslie Fenton and Neil Hamilton, who plays Clive's brother.

Because the atmosphere of this picture is so novel, and because of the fact that it is being



taken entirely on one stage, with no exterior shots, I chose it for my location. Work is done at night only. The company assembles around seven o'clock and begins work about eight.

Approaching a sound stage is rather an impressive thing at first. You see a man standing in the studio street waving a red flag and you wonder whether dynamite is being played with. Half a block down you notice a red light. The red flag is waved until the red light goes out. But it isn't dynamite. It is just that the sound picture is being shot at last and while it is going on, for a block on all four sides of the stage, there can be no traffic, not even foot passengers. When the red light goes out, you are permitted to pass and through the stage door.

We were greeted with the warm, sweet smell peculiar to the tropics. It must be the scent of the wet ferns and trees and earth that creates the illusion. Certainly you feel as though you were in a jungle. The scene was where Leslie Fenton, having been mocked by Baclanova, the dangerously attractive wife of his chief, had decided to call it a day and shot himself through the head. Just as I entered they were rehearsing the scene and I saw Leslie dash head-foremost through the window and fall on the earth. There wasn't any sound—not even the dull sickening thud one expects under such circumstances. I found out afterwards the reason for this: that, on the spot where he was to fall, had been placed, beneath the surface of the earth, two spring mattresses and shock absorbers. In sound pictures if this had not been prepared for, the noise of his body falling, even on soft earth, would have been deafening.

Clive Brook then rushed into the scene, as well as a dozen or so natives, chattering in their native tongue, which is Swahili. Clive answered them in kind. The language has been taught the players by Gerald Grove, technical man for the unit, who spent nearly eight years in Africa. He also taught the musicians the native tunes from memory. The mating dance, which is such a feature of this picture, is performed to the melody of the *marimba*, the African xylophone. It is made of gourds, beginning with small ones and running into larger ones about (Cont. on page 104)



Below: Neil Hamilton and Baclanova warm up while the technical staff and Helen Ludlam, SCREENLAND's location lady—fourth from the left—keep cool on the sidelines.

The Russian star lives up to her nickname, which is 'Backy.'





# The Man of the Gary

¶ A Big Boy from Montana  
Becomes the New Idol of  
Hollywood.

HE will always attract women.  
Even when his more-than-six-feet of  
manliness is bent with age, women will  
pamper him.

There is little doubt that in a beribboned baby  
carriage twenty-six years ago, the fair sex offered  
him sugared inducements to coo and smile for  
them.

Gary Cooper is just the sort of a man who  
arouses admiration in all who meet him.

Without the usual accouterments of male lure,  
i. e., patent-leather hair, smouldering eyes, cynical  
smile or impeccable attire, his following increases  
with every production.

His chivalry is irreproachable. It is a gallantry  
bred by open ranges and camp fires.

Erroneously, Gary has been called a cowboy.  
This romantic bit of misinformation is almost true,  
but not quite. He is the only son of Judge and  
Mrs. Charles H. Cooper of Helena, Montana.  
Gary spent his winters in the western city attend-



¶ Gary and Lupe! The fiery little Mexican and the  
stalwart westerner played together in "Wolf Song"  
and now their engagement has been announced.  
No wonder Mr. Cooper looks happy in the por-  
trait to the right.





# Moment *Cooper*

By  
*Julie Lang*

ing school and his summers on a large cattle ranch owned by his father. During prep-school years he was sent to England for two years of intensive schooling. When he returned, minus a British accent, he entered Iowa College.

His father and mother are white-haired aristocrats. His mental and physical surroundings have been far above the average.

According to his mother, his first and, as far as she knows, only crush on the opposite sex came at a tender

(Cont. on page 100)



☞ Gary Cooper after four years in Hollywood is still shy!

☞ Gary is the only son of Judge and Mrs. Charles H. Cooper of Helena, Montana. Here he is with his mother, on one of Mrs. Cooper's frequent visits to California. Gary is kept so busy at the studio he has had only one vacation in four years.



# ROXY!

## *The Story of the Man--The Theatre -- and The Gang!*

EDITOR'S NOTE:—Here's a thrilling story! I know you will enjoy reading it as much as I did. For every movie fan in the world knows Roxy—either from visiting the Roxy Theatre in New York, or from listening in to his Radio Gang. And now Rosa Reilly introduces you to the super-showman and lets you watch him while he creates the entertainment that fills his theatre with six thousand people at least three times every twelve hours—probably the supreme achievement in amusement history. Let's go!

By Rosa Reilly

THE interior of the largest theatre in the world is black except for the red exit lights which dot the darkness like sinister eyes. The seven endless tiers of dull-red velvet seats are empty. The wide-sweeping loge and lowering balcony stretch off into loneliness. The gold and white organ, with its three consoles, rests hushed and buried beneath the stage, on the movable platform which also raises and lowers the orchestra pit.

The vast, gold-crowned coliseum of amusement, with its marble columns, its gilt-flanked walls, its winding stairways, lies silent except for one brief spot near the entrance. Here, squatted under the brightness of several strong electric lamps, six middle-aged women kneel gossiping, as they repair the strain on the crimson pile carpet. Eighteen thousand pairs of feet pass over that carpet every day. For the theatre fills and empties itself of six thousand people at least three times every twelve hours.

It is ten o'clock, Thursday morning. A whirling snow storm beats around the huge city block at Fiftieth Street and Seventh Avenue, New York, where the world's largest theatre is situated. A rehearsal of the coming week's stage show has been called a day early since Friday will be a holiday. And on holidays there are four performances instead of the usual three, leaving little time and less energy for rehearsals.

As the heavy green velvet curtain parts, we catch a glimpse of the stage, bare of all settings.

Behind the footlights, well down-stage, on a camp stool, sits a blue-eyed, gray-haired man, forty-five years old. There is power in his eyes and strength to his mouth. He is dressed well but conservatively in a dark blue suit, black shoes, a gray shirt with a stiff collar, and a dark tie. His cheeks are tanned, as if he spent a good deal of his time out of doors. His hands are brown and spatulate.

He is Samuel Lionel Rothafel—known to millions as Roxy of the Radio. Known to hundreds of thousands as President of the Roxy Theatres Corporation, and personal director of the Roxy Moving Picture Theatre—the largest playhouse in the world.

Behind Roxy, in the orchestra pit which has been elevated to the level of the stage in the last few seconds, is a grand piano, with a spectacled pianist sitting before it. Grouped around the pit are thirty-two girls, the Roxyettes, awaiting their cues. Some of them, wearied with constant performances and steady rehearsals, sleep.

Back-stage, in a circle, the forty-odd members of the ballet stand like high-strung race horses. They are dressed in every sort of practice costume—from checked



Samuel L. Rothafel is known to millions as Roxy of the Radio.



# Woman World Wear Adrian

that would dwarf Miss Pringle. Where striking costumes would have that effect on the personalities of less clearly cut individuals, they merely accent Miss Pringle's.

The Pringle type should not adopt the same general motif

for all her costumes. Some women can, you know. They find a basic style that is becoming, that is a perfect frame, and they build a wardrobe for all occasions upon that one fundamental style. But not the Pringle type. Here is a

many-faceted personality, kaleidoscopic in its changing impressions; and her clothing should be as varied. For instance, one costume as austere as a nunery, the next as gay, as flashing as the Fountains of Versailles. But all must be extreme.

It's fatal, also, for this type to attempt to adapt one costume to more than one occasion. I mean, by that, that the addition of a flower or a satin blouse does not suitably convert a sports suit into an afternoon outfit, and the removal of chiffon sleeves from an afternoon gown and the addition of a cocktail jacket fails to make it an appropriate evening frock for a Pringle.

Just because of these things, it is a delight to design clothes for this particular type. The designer may let his fancy run wild and be assured it will never run out of bounds. It would be a crime to say that the fortunate members of this type were made for clothes. That would belittle their other striking qualities, but

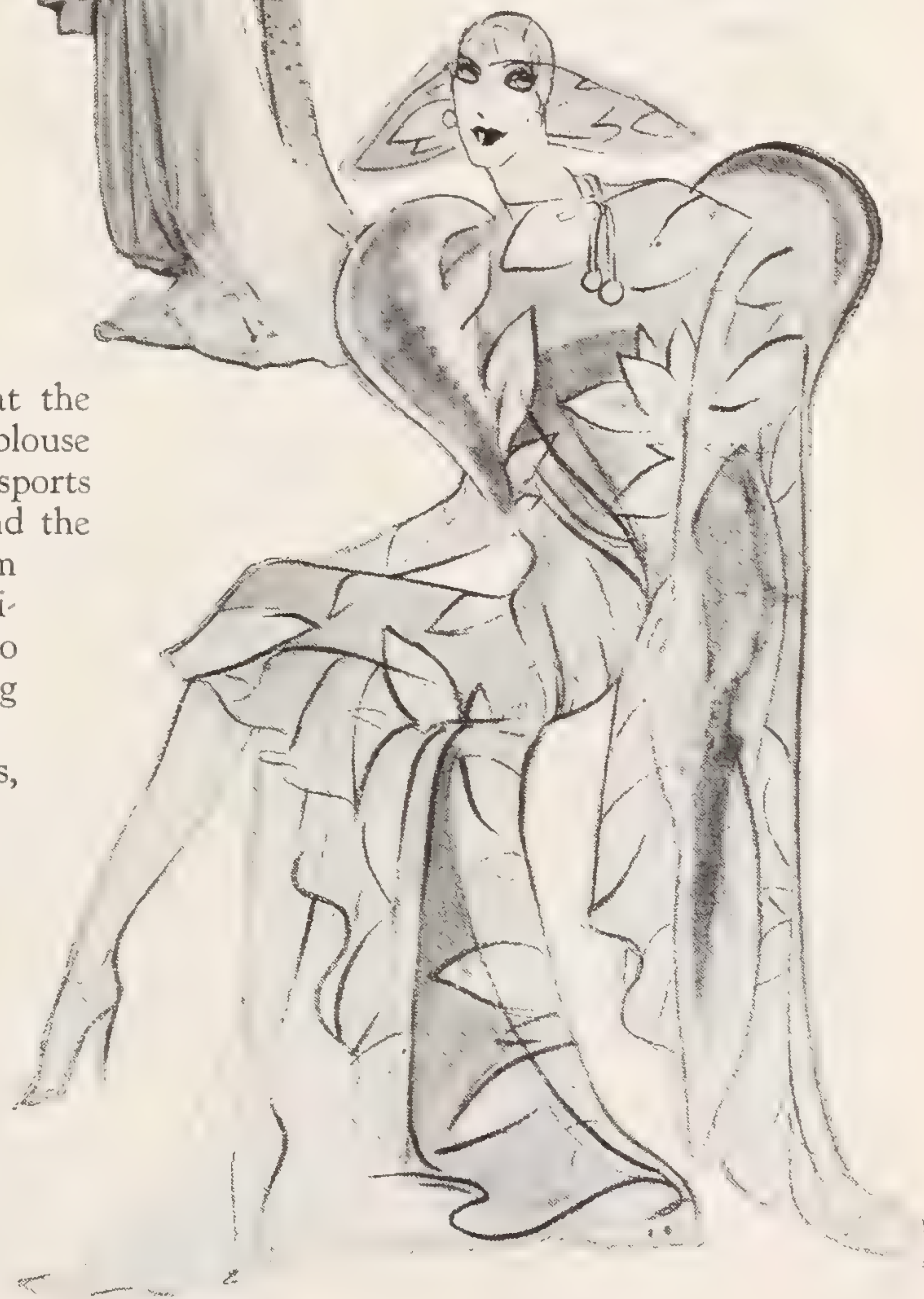
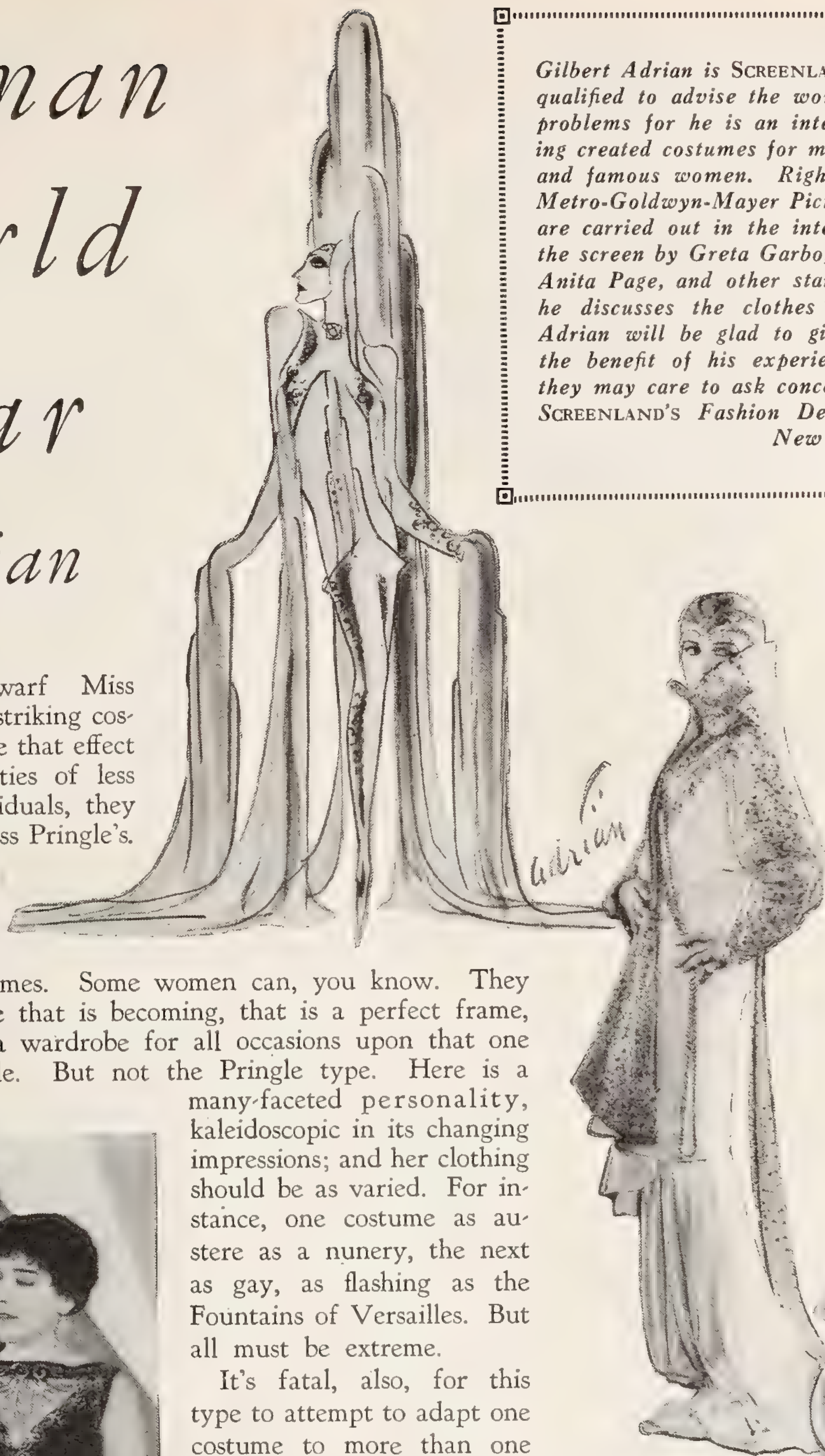
(Continued on page 107)

Gilbert Adrian is SCREENLAND's Fashion Editor. He is well qualified to advise the women of America on their clothes problems for he is an internationally-known designer, having created costumes for many of the world's most beautiful and famous women. Right now he is costume creator for Metro-Goldwyn-Mayer Pictures, which means that his ideas are carried out in the interesting clothes you see worn on the screen by Greta Garbo, Norma Shearer, Joan Crawford, Anita Page, and other stars. Every month in SCREENLAND he discusses the clothes problems of a particular type. Adrian will be glad to give SCREENLAND's women readers the benefit of his experience by answering any questions they may care to ask concerning clothes. Address: Adrian, SCREENLAND's Fashion Department, 49 West 45th Street, New York City.

☞ The first drawing to the left, above, is Adrian's conception of a bal masque costume for Miss Pringle—which he calls "The Fountains of Versailles."

☞ Left: Aileen wearing an Adrian creation called "Crystal Mongolia," made of white velvet encrusted in solid embroidery of bugles and mirrors. Note the two-tiered collar.

☞ Below: Adrian's drawing of his original design for a printed chiffon ensemble created for Aileen Pringle. The treatment of the neckline is unique.







# The LOVES and HATES of Carmel Myers

¶ *Her preferences and prejudices*

Observed by Charles Dunn

¶ *Who wouldn't walk a mile for a Carmel?*



¶ *Sweet, sassy, and snappy—Miss Myers!*

LIKE most spirited women Carmel Myers likes men who are masterful—but she hates to be crossed.

Though she swears she could never fall in love with an actor, she likes men who are vain.

Men, to interest her, must be as interested in their clothes as in their work. That is just the way she puts it.

A touch of green in a man's clothes will always catch her eye. She prefers a tobacco brown in her own tweeds.

She has no patience with a man who can't dance well.

A man who too quickly falls in love, or says he does, never gets far with her.

Flattery has bored her ever since a year spent in Italy and France.

She adores men with a superior air.

Carl Van Vechten spends much time with her during his Hollywood visits—and thought well enough of her to keep her out of "Spider Boy."

A moody man irritates her. But when she is blue she demands much attention.

Little thoughtful deeds impress her much more than grand gestures.

A man who whistles is crossed off her list at once.

Once she went driving at night with a man who, until the day before, had only known her as she is seen on the screen. They came back in twenty minutes.

Rudolph Valentino was once her devoted admirer. This when she was far better known than he.

Strong silent men never make her heart flutter a beat faster. Hers must be one of scores of names in the little black book, with all the rest crossed out.

She is immune to compliments on her beauty but purrs with delight over every remark on her taste in clothes.

For eight or nine months of the year she lives with her brother, a director, and his wife.

Under the guidance of her mother, with whom she lived until her death two years ago, she accumulated a sizeable estate. But she lives in a modest apartment during the winter and in the smaller of her two beach houses the rest of the year.

She has five strings of jade and innumerable brooches, hat-pins, slipper buckles and rings of the same green stone.

French hosiery is her greatest extravagance; shoes her pet economy. Only about once a year can she drag herself to a bootery, and then she buys dozens of pairs of footwear.

(Continued on page 109)





George F. Cannons

**N**ORMA TALMADGE returned from Europe to begin her first talking picture. Gilbert Roland will be her leading man.





Russell Ba

**W**ELCOME back, Tommy Meighan! Make your first talkie the best picture you ever starred in. Go to it—we're with you.





*Ruth Harriet Louise*

**O**H, what's the use? We tried to think up a caption worthy of Lily Damita but nobody will read it, anyway, with her to look at!





French

ONE of the reigning red-heads of Hollywood, Margaret Livingston will conquer the movie public as well in the right part





Russell Ball

A CHARMING girl, a good actress, and a great scout—Anna Q. Nilsson. In case you are puzzled—that 'Q' stands for 'Querentia





*Eugène Robert Richee*

**M**ARY BRIAN is no longer known as 'that little girl who played in "Peter Pan."' She's grown up into a versatile trouper.





AP. 6

AND a producer once told him he didn't have enough sex appeal to be a movie actor! Bill Haines is a star and still laughing.





UNWORTHY roles can never obscure a gorgeous personality like Estelle Taylor. Now she's a hit in "Where East is East."



# Harmony Kid!

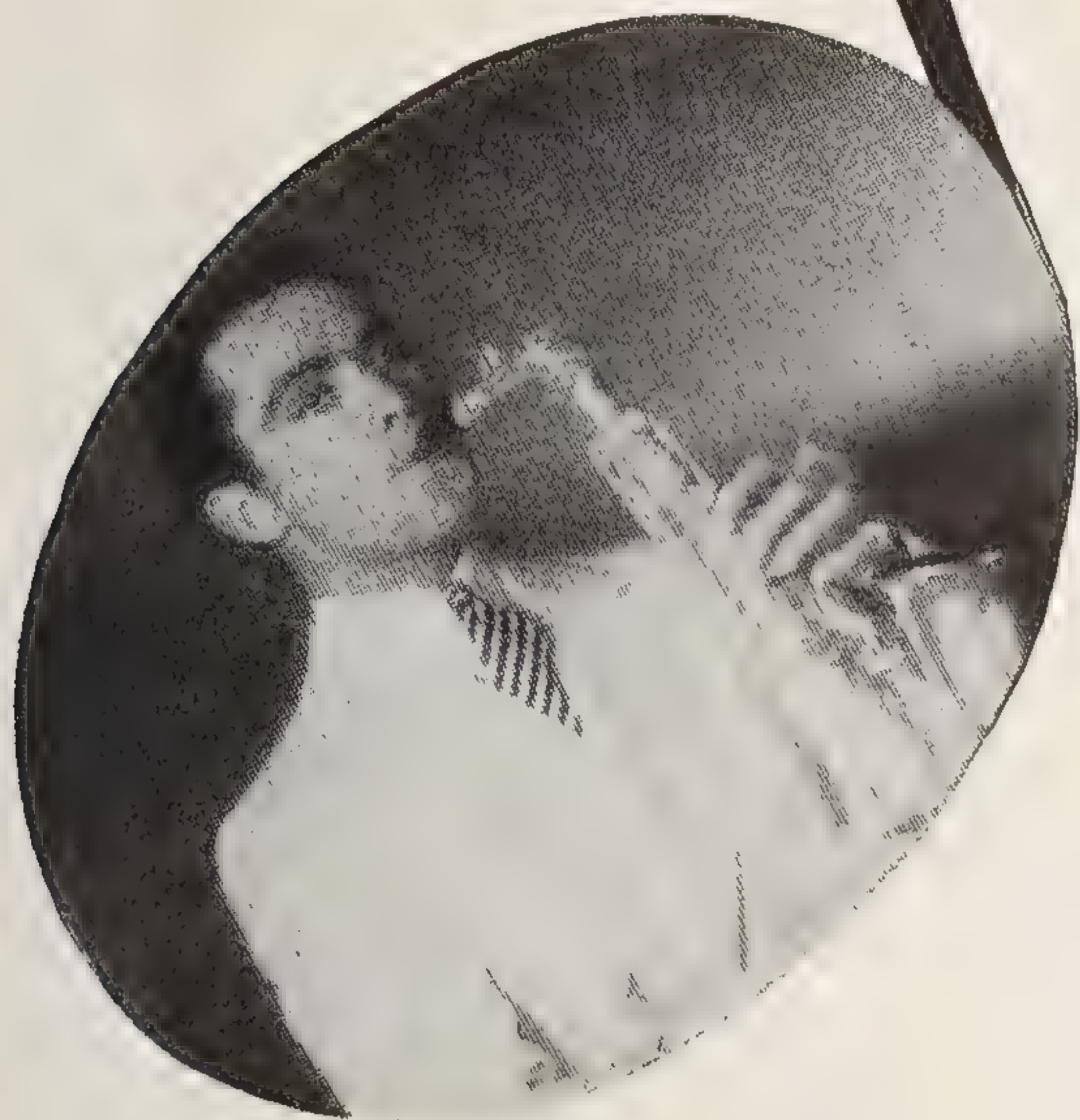
By John Engstead

When he leaves at eleven-thirty, after the second show, people wait outside to see him. Some little boy and girl once stood for five hours to get his signature. "More than worth it!" they said.

Sometimes Buddy takes a crowd of boys and girls to their homes.

As soon as Gus Eysell, the manager of the Para-

☞ *Rum-tum-ta-tum! Let Buddy blow your blues away, on the sax or the trombone. He can make both instruments moan. Mammy!*



☞ *Below: Buddy at the drums. He plays everything but marbles in "Close Harmony."*

He began on a baritone horn when he was eight years old. D. R. Ott, a friend of Buddy's father, started a band with boys ten years and under. Rogers bought the horn and little Buddy played in the band. After three years of Thursday night concerts with the youngsters, the Rogers boy gained the recognition of being the only boy promoted to the men's band.

When he went to high school, he worked in his father's newspaper office and played in a high school jazz band. He saved his money and bought a set of drums which he learned to play by lining up the drums in front of the victrola, turning on a record and for hours each night accompanying the hottest drummers.

At the University of Kansas, Buddy joined a jazz orchestra the first year. One week-end when he was home, he borrowed the trombone which his little brother never used. He practised the new instrument all week with the orchestra and then dug down in his savings and bought himself his famous trombone.

One of Buddy's fraternity brothers had a saxophone, and Buddy learned to play it well enough to alternate in the band.

During his first

(Cont. on page 109)

mount, can again persuade Buddy the people haven't had enough of him, Gus is happy. Buddy insures a crowded house for some Monday night.

For that reason the Paramount studios in Hollywood have just made "Close Harmony," in which the youthful college boy from Kansas plays all his instruments and sings as the leader of a jazz band.

On the set the other day, Buddy told how he happened to play all these instruments.

Mr. Bert H. Rogers, the owner of the Olathe, Kansas, Mirror, one Saturday night took his family in to Kansas City — Mrs. Rogers, Jerry, and Buddy. One man in the theatre where they went, played every instrument in the orchestra. From that moment the playing of every instrument was Buddy's ambition.





# A DAY with a

*Stick Around Nancy Carroll While  
Between the Life of Reilly and*

*All Photographs Ex-  
pressly Posed for  
SCREENLAND by Para-  
mount Pictures.*

☞ Six o'clock! Get up,  
you sleepy head!

☞ The Paramount studio  
gate-keeper opens the  
iron door for Nancy  
Carroll every morning  
at eight. Who wouldn't?

☞ Eighty-three  
—and Nancy  
is making up.  
Movie stars,  
you know,  
must make up  
before they  
kiss.

☞ Above: a love scene  
before ten in the  
morning! That's  
what Director  
Richard Wal-  
lace requires of  
Nancy and  
Robert Castle.

☞ Lunch! Twelve  
o'clock finds our  
star in the studio  
restaurant with  
Lane Chandler  
and a healthy  
appetite.



# STAR

*She Demonstrates the Difference  
the Life of a Movie Actress.*

☞ All dressed up  
and ready to  
go! Nancy  
Carroll calls it  
a day and  
greets the  
evening.

*Thank you, Nancy  
Carroll, for Posing  
for us So Prettily!*

☞ After a nap and a light  
supper, Nancy prepares  
for the theatre—yes,  
where she's scheduled  
to make a personal  
appearance.



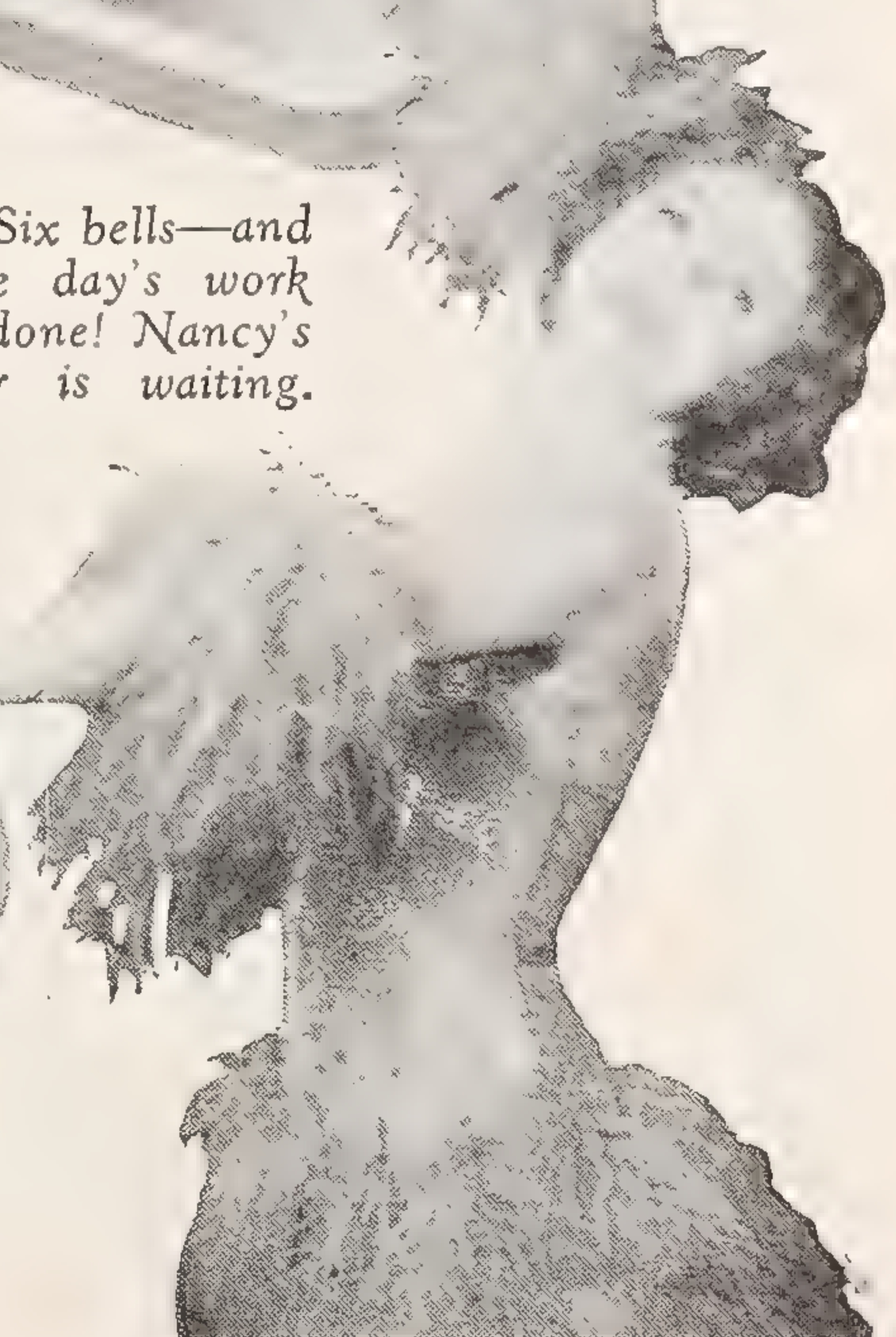
☞ Four-thirty is tea-  
time on the set  
if the day's work  
has progressed  
smoothly.  
Two lumps,  
please, Miss  
Carroll.



☞ The first work  
for the afternoon  
is a fast-stepping  
scene on the  
studio lawn for  
"Close Har-  
mony," a new  
talkie-singie-  
dancie.



☞ Six bells—and  
the day's work  
is done! Nancy's  
car is waiting.





# In New



☞ Whoopee—  
here's Lupe! In town  
for personal appearances with  
"Lady of the Pavements." Next, Doris  
Kenyon; and third, Lya de Putti, who said good-  
bye to Broadway for picture-making in England.

## ☞ The Stars from Hollywood Outshine the Broadway Bright Lights

**T**wo Hollywood red-heads in town at the same time! And, as if they weren't enough to make up gasp, who should arrive but Lupe Velez. Well, it was hectic. It's still hectic. One of the two red-heads is in Palm Beach right now, but she'll be back; and the other red-head will still be here, and Lupe—

I'm out of breath trying to keep up with them. But let's begin with the red-heads, shall we? They are Clara Bow and Margaret Livingston. Clara, on her first visit east in ever so long. And Margaret, whom Manhattan always welcomes with open arms when she arrives for her annual visit; because Margaret is, in addition to being a raving beauty, one of the nicest girls who ever came out of Hollywood. I suppose it would be only polite to consider Clara first, though, wouldn't it—because she's a sort of native daughter of New York—well, almost; born in Brooklyn. And New York is only too glad to claim her.

Clara has travelled some since she left here, let me tell you! She has been a beauty contest winner—no, not a winner, but a runner-up; director Elmer Clifton had recognized her possibilities, and given her a chance in "Down to the Sea in Ships." Clara, a somewhat scared little thing then, made good in her first picture, and the producer, B. P. Schulberg, signed her, and she made some films for Preferred, since passed out of the picture. I remember Clara when she was working in an uptown studio. She was a strange little thing. She didn't have much to say, and I confess that I never would have picked her to be the most popular girl in pictures; but then, Elinor Glyn had not yet discovered "It." And besides, Clara was only a kid. There was a story told at the time about her that I always liked because it shows what a naive, unspoiled child she was. Her manager had loaned her for the picture she was making in New York. One



# York



Take off those snow-shoes, Harry Langdon—we know you! Harry is making a hit in vaudeville. Milton Sills came east for a rest. Margaret Livingston has so many movie offers she may stay east to do a talkie.

By Anne Bye

day she failed to show up at the studio. A representative hurried to her hotel to find out what was the matter. He found Clara calmly sitting and determined not to come to the studio. He asked why. She said she had had a wire from her manager telling her not to go. Asked to produce it, she handed over a wire which read something like this: "How are you getting along with picture stop regards." Clara had taken that 'stop' quite seriously!

She has changed—of course. She's a celebrity now. But she doesn't act the part. She has steadfastly refused to be lionized since she has been here on her vacation, even registering at a hotel under the name of 'Stella Ames,' which is the name of the character she plays in her latest picture, "The Wild Party." Mrs. Clarence Badger, wife of the director is with her. But Broadway knows Clara Bow is in town. She's been to the theatres and the smarter night clubs, having a good time and apparently quite oblivious to the excited attention she creates. There's something reassuring and casual about her unconcern. And—she hasn't forgotten Brooklyn! The only personal appearance she consented to make was at a Brooklyn theatre.

\* \* \*

This Livingston girl is one of the real personalities of pictures. She is picturesque, exotic, flashing, and very, very beautiful. What a pity the camera can't reproduce her amazing red hair, her strange hazel eyes, and her grand complexion—Margaret has probably the prettiest skin of any picture girl I've ever seen. Usually make-up does something or other to the finest complexions; but Margaret's has remained immune. It's as pink and white and glowing as a baby's. Yes, Miss Livingston is a real beauty. And a great scout!

She is a philosopher in her dainty feminine fashion. "I know I've never made (Continued on page 100)



# Let's Go to

You Movie Fans Want Your Money's Worth. Screenland's for Worth-While Entertainment. Read Them

## *Noisy Neighbors*

Again Eddie Quillan knocks a home run! In this talking film he and the rest of his vaudeville family are left a fine southern estate. Quitting the stage forever, they set up their lares in the southland only to find themselves involved in an inherited blood feud with their next door neighbors. Meantime, of course, Eddie has already fallen in love with the grand-daughter of the enemy. Alberta Vaughn plays the heroine and Theodore Roberts, the sire of the other faction. Eddie contributes a clean-cut, amusing performance. The late Theodore Roberts is great, particularly in the spoken sequences. Miss Vaughn makes a charming appearance and the supporting cast are good troupers.



## *Strange Cargo*

A somewhat de-luxe mystery murder talkie, staged on board a yacht. While action is sacrificed to the all-talking sequences you'll enjoy it because there are several good comedy situations and much excellent character acting. All the large cast gave capable performances but Otto Matiesen, as the mysterious yogi, stood out.



## *Ask Dad*

A gem of a talkie that hits you between the eyes. Edward Everett Horton and his son, played by Winston Miller, are both in love with the former secretary, Ruth Renick. Miller is excellent. He portrays exactly a youngster overcome by calf love. Horton is splendid, of course, and Miss Renick a sympathetic heroine. As funny as they come!



## *The Spieler*

Sensational film! Revealing inside story of carnival racketeers! Renee Adoree, owner, tries to run a carnival honestly. Unsuccessful until Alan Hale falls for her and goes straight. This excites murderous mob headed by Fred Kohler resulting in tremendous midway battle where Hale staves off sinister gang with tent stake. Admirable performances by Clyde Cook, Adoree, Hale and Kohler.



## *The Old Barn*

Don't miss this one! It's a grand, spooky, talking comedy. Johnny Burke, the hotel clerk; Daphne Pollard, general slavey; Andy Clyde, Thelma Hill, Vernon Dent and others, contrive to work out the funniest and eeriest situations you ever saw, in an old country barn behind the hotel where they're in search of an escaped madman.



# the Movies!

Revuettes Are Here To Aid and Abet You in Your Search and Be Guided to the Right Pictures.



*Captain Lash*

This movie proves Victor McLaglen to be the huskiest actor in Hollywood! McLaglen has the role of head stoker on a steamer. When he's in port, he drinks liquor with his pal Clyde Cook and flies around with a winsome lass of the *hoi polloi*, until Claire Windsor edges into his horizon. As a passenger on the liner, she comes below to watch the stoking. Here McLaglen cuts a grand bronze figure when a stoker goes mad and turns on a steam-cock, exposing Claire to a painful death. But McLaglen rescues her and falls for what he thinks is a lily-pure lady. How he gets back to his own lusty level is worth paying to see. All the cast, including Jane Winton, are corking.



*Conquest*

Shame on H. B. Warner! Not satisfied with deserting his helpless pal down at the foot of the world, he marries his friend's fiancée and tries to do murder with a hatchet! This all-talking South Pole film has a splendid cast: Monte Blue, Warner, Lois Wilson, Tully Marshall and Edmund Breese. But that's all.



*At the South Pole*

This—the actual record of gallant Captain Scott's tragic dash for the South Pole—should not be overlooked because it covers almost the identical ground Byrd is traversing today. You see the great ice barrier, unimaginably lovely frozen islands, and those amusing comedians—the penguins, *en famille*. An inspiring record of a courageous gentleman.



*The Man Who Cheated Life*

Tut, tut, tut, Mr. Conrad Veidt! Why don't you stand up for yourself and refuse to play in such films as this Mephistophelian story of a man who sells his soul for a million gold pieces? Your acting was sincere and moving. But the story was unthinkable. Only recommended as a paradise for pessimists.



*Whirls and Girls*

This talking film brings Sennett comedy back to the screen. Harry Gribbon and Andy Clyde play around with a lot of pretty girls. Starting out with the crack: "Henry Peck was known as Henry the Eighth. His wife was the other seven-eighths," the picture carries on to a knock-out climax. One of the funniest comedies I ever saw.





*Screenland's Gossip  
of Stars and Studios*

How many flap-jacks can a film flapper flip? Anita Page, it all depends on you.

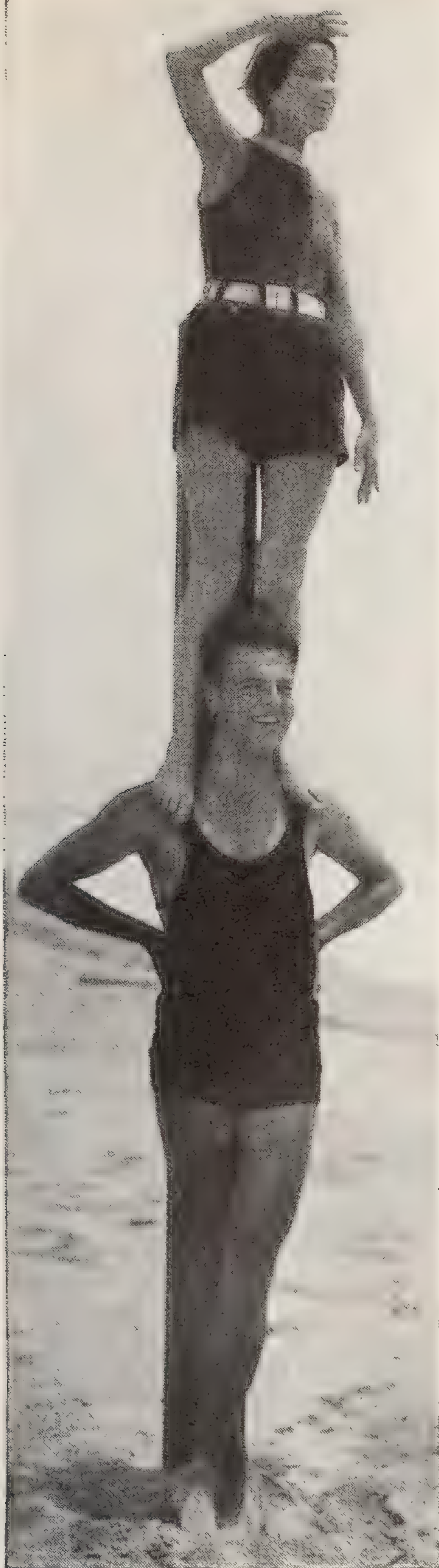
**G**REAT preparations are going forward at Metro-Goldwyn-Mayer for the taking of "Trader Horn" in Africa. Twenty-five tons of sound equipment are boxed and waiting on one of the stages for the Government man to appear and affix the Governmental bond and seal. There are about fifty more tons to go. When it arrives in Africa it will be carried six hundred miles into the jungle, probably on elephants. The picture will take about six months to make, they feel—that is, if they have a lucky break in weather. Camilla Horn was the star elected to play the heroine, but Metro was not prepared to pay the salary United Artists demanded for Miss Horn and Camilla herself was not willing to take less, in which decision she was backed by United Artists. It would take her away from Hollywood at least eight months and completely out of

the picture world. It is a terrific journey. She was to be the only woman in the troupe, with the exception of a companion who would act as her hairdresser. So with mingled feelings of regret and relief, Camilla vetoed the offer of a smaller salary. It looks now as if an extra girl, Edwina Booth, would be chosen.

\* \* \*

Carroll Nye is the lucky young man of Hollywood this month, and deservedly so. It just shows that good work will be appreciated, if you don't get tired doing it. Carroll has been a pretty fine trouper for several years and although he has had steady work and good parts, his name didn't spell money at the box office. Now he will have his chance. Someone had the good sense to cast him in "The Squall," directed by Alexander Corda, in which Myrna Loy, Loretta Young, Alice Joyce and Zasu Pitts





☞ Mr. and Mrs. Neil Hamilton are quite in the swim at Malibu Beach.

also appear. Zasu Pitts, Carroll told me, supplied the comedy relief both on and off the set. In fact, Mr. Corda said he didn't know how he could have got through the picture without her. The assistant director would say to him, "You won't need Miss Pitts tomorrow, will you?" And he would say, "Oh, call her anyway. Let's have a laugh!" On the days she didn't work she would often appear with a basket of home-made cookies which she would offer to the grateful members of the cast. The scene was a barn-yard and hills in the distance and picturesque Hungarian peasant costumes flitting about. Mr. Corda had a fine time directing the animals. "Bring on the geeses and the sheepses," he would call when it was time for their act. It was his first sound picture. Sandwiched between "The Squall" and his next First National picture, Carroll tripped over to the M. G. M. lot to round out an interesting cast directed by Lionel Barrymore, the picture being "Madame X," with Ruth Chatterton and Ralph Forbes.

\* \* \*

Ronald Colman, as everybody knows, is doing his first talkie and will present it to a waiting world in "Bull Dog Drummond." It is going to be a swell show, too—full of thrills and horrors and fun—not at all like any Ronny Colman picture that you have ever seen before. SCREENLAND's correspondent strolled onto the Sam Goldwyn sound stage at about four o'clock in the afternoon and not a crank had been turned up to that time.

"Won't you sit down," said Hank Arnold, climbing out of a wheel chair used in the scene. "And you are just in time for tea," said Lilyan Tashman, looking very grand in a white satin evening dress, decorated with rhinestones. "What!—you haven't come to that!" said SCREENLAND's correspondent. "Oh, yes—tea every afternoon at four for the entire outfit. That is so we won't mind working at

night and it certainly does pep one up."

Lily Damita was also visiting the set, looking very stunning in a black tailor-made suit and tight-fitting little felt hat with a pompom on the side. For some reason or other, Lily Damita's face always reminds me of a violet sprinkled with dew. I don't know why, except that her eyes look that way. She has just returned from her hurried trans-continental trip which she said she hoped she would never have to duplicate. She had to make three personal appearances a day and remained but one day in each town. Lily had no opportunity to enjoy the cities that she visited, which upset her not a little.

Property men gave us tea and cakes. Lilyan Tashman had a special blend which they served in a little bag and poured the hot water over it. "Makes me look as though I were running a laundry," said Lilyan, indicating the little string and tag hanging from the cup.

After tea they did a bit of action where Ronny kills Lawrence Grant, who plays *Lakington*, the villain, by choking him. "Stop," cries Lawrence, "You are killing me." "Yes," replied Ronny, in his well-modulated voice, and with a smile planted his thumbs more firmly on the victim's windpipe, "but I am doing it as painlessly as possible!"

Little Joan Bennett was nursing a headache, in the bottle-green flat crepe dress she wears. "The action of the picture takes place in twenty-four hours," said Joan, "and I only have an opportunity of wearing one dress. I am getting very tired of it." The last time I saw Joan she was toddling about as *Peas Blossom* in an outdoor performance of "A Midsummer Night's Dream," given at her mother's country estate in New York, in which her sister Barbara played *Titania* and I have forgotten what Constance played. It was startling to see this little *Peas Blossom* grown to be a beautiful young lady with the poise of a woman twice



☞ Helen Ludlam, SCREENLAND's Location Lady, visits Mary Brian and Richard Arlen on the set during the filming of "The Man I Love."





Adolphe Menjou can be high-hat any time he wants to. Here he is embarking on a trip with the twenty-eight hats he considers essential to the well-dressed man's wardrobe. Ten hat boxes are required to hold the head-gear.

her years.

\* \* \*

Patsy Ruth Miller will be kept busy running from the First National lot in Burbank, to Warner Brothers in Hollywood. Upon completion of "The Sap," she will play the part created by Madge Kennedy on the stage in "Twin Beds," the Margaret Mayo farce.

\* \* \*

Lon Chaney seems to be one man who possesses moral courage. All this business of meeting schedule, working night and days and Sundays, means nothing to him. When assistant directors and technical men are staggering about stuttering with fatigue, when stars appear with balloon tires and listless eyes, Lon and his company are as fresh as daisies. Long ago he decided that working on Sunday was the bunk—likewise working after five-thirty. So he just doesn't do it, and all the talk handed him by supervisors and executives leaves him perfectly cold. The result is that a Chaney picture, almost without exception, finishes on what is called 'schedule,' and they have been known to finish four days ahead of time.

"The reason is," said Lon, "that when we work, we work and we feel like it. I figure that when I quit at five-thirty, it will take the technical staff at least half an hour to fold up for the night. They get home for their dinner sometimes as late as seven o'clock, if they live far away. Then they are too tired to hurry through it and make a theatre or a movie. Sometimes they have a game of cards for relaxation, but at best the evening is short enough."



Sally Blane, new RKO starlet, is the sister of Loretta Young.

Lon figures that all work and no play makes Jack a dull boy and that you can't do good work if you get stale on things. Somebody remarked that it was all very well for Lon Chaney, who is a big star and a big money-maker, to refuse to conform to night and Sunday work. Whereupon he replied, "Well, I stopped before I was in the big money."

There was a scene that called for a fight in a picture he was doing. The director wanted a real one; Lon wanted to fake it because he couldn't see the sense of having himself and the other man bruised up. When the director insisted, Lon said there wouldn't be any fight at all under those circumstances. Lon won. So they prepared to fake it. The fight was to be taken on a Sunday morning. The first man they put up against him went pretty well until Lon said, "Now let me have it on the shoulder." The man struck out, hit Lon a smashing blow and broke two bones in his hand. "It didn't hurt me," said Lon, because I knew how to take it. The second man they put up against me, strained the ligaments in his leg. The third sprained his ankle and the fourth broke his collar bone, and that is the last Sunday work I have ever done. If that could happen with a fake fight, I would just like to know what it would have been like if we had been going at it in earnest!"

Lon is all against an actor allowing himself to be worked after he is tired. "He doesn't photograph his best and after a picture or two like that, he is given the gate because he doesn't measure up to the required standards. I won't do it," he said, "and God knows I don't have to look after my beauty. If I let myself do what I know is beyond my strength, to accomodate some whim of the front office, there isn't anybody going to hand me out a picture to do when I have lost my grip, just out of friendship. So I look after 'me' and I figure that is the best way of looking out for the companies' box-office, too!"



Gary and Lupe, off-stage. In love? What do you think?



Edna May Cooper is the latest victim of the aviation craze. When she heard that Art Goebel was going to make a world flight, she was wild to go with him. She didn't know Art, but she had friends who did and she wrote asking him whether, if she were able to master radio by June, he would permit her to go as radio operator. On his arrival in Hollywood he had a talk with her and she made one or two flights with him. If she can pass the physical endurance tests, she stands a very good chance of being selected. So far Ruth Elder is her only rival. Hollywood has learned to love Ruth, but Edna May is a favorite, too. She has made an offer of \$10,000 as a gesture toward paying her own expenses and has begun her studies of aviation, navigation, meteorology and radio at the Western College of Aeronautics. The flight will hardly be made in June, however, as Colonel Goebel's operation during the winter left him with a very painful aftermath and it might be a year before he is well enough to make such a taxing flight.

\* \* \*

At Colleen Moore's home the other night was given a buffet supper in honor of Mrs. John Colville, nee Helen Hamilton, who has been Colleen's personal secretary for six years. The occasion was held on the eve of Mrs. Colville's departure for Tocopilla, Chile, where her husband, Capt. John Colville, is affiliated with a nitrate company as a mining engineer. They were married in August just before he left for Tocopilla but his wife remained here to wind up her affairs and prepare for her new life. At Colleen's party some old films were shown, one of which, "The New York Hat," was produced in 1912 with Mary Pickford as the star. It measured up pretty well with a few present-day offerings, too. And then there were a fortune teller, games and other amusements. Colleen didn't have her palm read and when they asked her why, she said, "Oh, I know my fate. He's Irish and



☞ Mary Pickford entertained at 'Pickfair' for twenty-five girls who won the 'Coquette' contest throughout the country. Little Mary at the left.

six feet two," — meaning John McCormick, her husband!

\* \* \*

Camilla Horn is finding time hanging heavily on her hands since the departure of her husband, whose business called him to Germany. She had expected to meet him in England on her way to Africa, if she did "Trader Horn," but now that she is not going to do the picture, she is wondering how she can wangle a trip abroad for a brief visit. As a parting gift, Claus Geerz, her husband, presented her with two fox scarfs and an ermine coat, which isn't a bad going-away gift at all. Herr Geerz is a merchant, an importer and exporter, so perhaps the furs weren't as hard on him as they might have been on other husbands. His name, you may have noticed, is rather suggestive of December twenty-

fifth, so it was perfectly appropriate for him to land in Hollywood on Christmas Eve, last. Camilla, although in America little more than a year, has now a fine command of English. She speaks with a charming accent, but makes herself easily understood. The other day at a tea given for a few friends at her beach house, she sat on the floor and offered her little wire-haired terrier some candy. She was wearing a perfectly adorable cream cashmere frock, with scarlet cross-stitch on the sleeves and border—the bodice was tight and the skirt very full and rather long. "Come on my lap," she said,



☞ Two Hollywood stars who kept a secret! Vera Reynolds and Robert Ellis were married for three years before their friends found it out.



☞ Helen Twelvetrees and one dog.



but the little dog hesitated. "He is afraid," said Camilla, naively, "because he know he cannot climb on this good dress."

\* \* \*

You have to be prepared for anything in the movies! Santa Cruz Island, although one of the most beautiful spots here, is about as popular as a rattlesnake in a boudoir for a location, because of the difficulties to be met in reaching it. During the filming of "The Rescue" the Herbert Brennon Company, with Ronald Colman and Lily Damita, felt the pangs of hunger more than once. Two of the supply ships were unable to reach the island on account of rough weather and had to turn back, so rations were rather slim on the location, and finally, until the ship was able to make the rough waters, the actors took to eating the 'props,' which drove the property man almost frantic. Cocoanuts, bananas and other tropical fruits, which should have been used in the picture, disappeared before his eyes, like frost before a noon-day sun!

\* \* \*

Twenty-five young girls and twenty-five newspaper women had a trip recently that they will probably never forget. All because Mary Pickford felt like throwing a party for a few girls from twenty-five cities of the United States, in honor of the Pickford picture, "Coquette." Some of the girls have only themselves to support, but



☞ Gilda Gray, with the director, the author, and the leading man of "Piccadilly," which she made in England: E. A. Dupont, Arnold Bennett, and Jameson Thomas.



☞ Lionel Barrymore, who directs Ruth Chatterton in "Madame X," seems to be giving a bit of fatherly advice to Ruth and her recently reconciled husband, Ralph Forbes.

one is supporting eight on her earnings. Some of them had never been out of their home-towns. Some are stenographers; a few are bookkeepers and some had started little shops of their own. You can imagine how thrilling this sudden and unexpected precipitation into Hollywood was for them, and right to the fireside of the "best families." They were welcomed at the City Hall upon their arrival in Los Angeles, by Mayor George Cryer and his staff. Then they motored to the Roosevelt, Hollywood's newest hostelry, which was their home during their stay. They visited every inch of the United Artists' Studios, they attended the United Artists Theatre. Their time was filled with teas and luncheons and dinners, which followed with such rapidity that some of the girls were dizzy with excitement. As one of them said, "Saturday night we had off and we all got into the cars kept for our use and went to Venice and did all the stunts down there—hot dogs and everything, and had the best time!"

One girl was very much upset because the fur on her coat was not wearing well. "I don't know what I'm going to do," she said, "I

got this coat the day before I left home to come out here and now look at it! I wonder if they will take it back?" Somebody made the remark that perhaps a wealthy and eager one in her town would pay her double what she paid for it when they knew that the coat had rubbed elbows with Doug and Mary, Doug, Jr. and Joan, Norma Talmadge, Lillian Gish, Nils Asther, and John Gilbert. The girls went through Metro-Goldwyn-Mayer Studio, and attended a tea given in their honor at the Hollywood Athletic Club, where most of Hollywood's



☞ Joyce Murray is a new girl on the lot at Metro-Goldwyn. They can certainly pick 'em!





☞ Gwen Lee, a Baby Star of yesteryear, greets two of this year's crop, Anita Page and Josephine Dunn. But of course it wasn't that long ago, Gwen—don't be silly!

bachelors live. They went to the famous Breakfast Club where all the celebrities make a bow at least once during their visit here. They hit all the high spots—the Chamber of Commerce, the Cocoanut Grove, Catalina Island, the glass-bottomed boat and the sky line drive, the Carthay Circle Theatre where they saw Corinne Griffith in "The Divine Lady," the Paramount Studio—and a dip in the Ambassador Hotel plunge, which is Hollywood's social rendezvous. They had tea at "Pickfair," where they were photographed individually and collectively with Mary Pick-



☞ Paul Cadieux has a splendid voice, an ingratiating personality—in fact, all it takes to make a Vitaphone hit.

ford, both with a still and motion picture camera. One of the girls said, "Oh, I'd give anything if I could see young Doug and Joan!" Just at that moment she looked up, and, standing in a window, ten feet away, were the objects of her wish. That is how soon dreams come true in Hollywood—sometimes!

\* \* \*

Well, Lupe got off for Chicago, New York and points East. Somebody said they'd give a thousand dollars if they could see Lupe when her eyes first rested upon Broadway at night. "I'd give another thousand," said somebody else, "If I could see Broadway's expression when it first sights Lupe!" Lupe was thrilled to death about the trip. Even her anguish at parting from Gary Cooper was not strong enough to drown her eagerness for a sight of the tall buildings in little old New York.

\* \* \*

Mary, Joan, Doug and everybody were congratulating Edna May Cooper on her contemplated flight around the world with Colonel Goebel. "Aren't you afraid to fly?" said Joan. "Oh, no," said Edna May, "I love being up in the air." A dreamy look came into Joan's eyes, "Well, I'm always in the air," she said. "And not by means of an airplane!" someone remarked. "No," she said, her face lighting up, "he only has to come into the room!" "He" being Doug. Jr., of course. Which just goes to show how grand love is.



☞ Adrian, SCREENLAND'S Fashion Editor, shows Cecil DeMille and Paul Poiret, famous French fashion designer, sketches of the gowns he has created for DeMille's next picture.

There is just no use planning in this world. Robert Ellis and Vera Reynolds, his wife, had just about decided to kiss Hollywood goodbye. Pictures were rather dull pickings for them and they had put away a tidy fortune and had always wanted to travel. They sold their house, disposed of everything they owned here and had even settled on their sailing date for China, when Universal tapped Bobby on the shoulder and said, "Young man, you are wanted for 'Broadway.'" So they decided to stay and have this last fling at a profession they have loved and enjoyed. It never rains but it pours, and since Bobby has made such a hit with the executives in "Broadway," he is apt to be kept pretty busy for awhile. Vera too is trying to decide between three offers, so they will probably have to buy a house all over again and settle down once more.

\* \* \*

Cecil DeMille is himself again. Right back into the old bath tub scenes that did such a lot for him in days gone by. This time the tub is a glass one and just to show the latest in bath-room furniture, his is upholstered in ermine!



# The Stage Coach

## *Critical Comment on the Broadway Plays*

By Morrie Ryskind

### *Dynamo*

HERE is Eugene O'Neill at his most literary, which is to say O'Neill at his worst. Now just a moment. Eugene O'Neill at his worst is still better than ever so many others at their best. And yet we wonder whether we would hurry to qualify our statement, if somebody other than O'Neill had written "Dynamo."

The plain fact of the matter is that O'Neill's position is such today that it is a little hard for us to appraise him apart from his reputation. When he wanders from the path of human understanding, our temptation is doubtless to follow him as far as our limited understanding of the Einstein theory lets us, rather than dismiss him abruptly.

The plain fact of the matter, further, is that had anybody but O'Neill written the play, the Theatre Guild would not have put it on. Nor, conceivably, would any other manager of merit. Yet we would not be the last one to say that O'Neill hasn't earned the privilege of a hearing even when he hasn't much to say. When a man has done "The Emperor Jones," and "The Hairy Ape," and "Strange Interlude," we think he has earned the right to cry 'Wolf!' even though all he has heard is the stir made by the shadow of an idea.

And this time O'Neill has only shadows. He argues that the god of Genesis has given way to the Goddess of Electricity. (In "Strange Interlude," too, you remem-

ber be presented God as female). But the new Goddess, too, he resents as not satisfying man's primitive, undying need of spirituality. What the solution is he does not say. He hints that in two other plays, of which "Dynamo" is but the first, he will expand his theme. Indeed, in his written comments he begins to take on something of an aura. Amazingly enough, this young genius who came from nowhere to slay the sanctity of the gods that were begins to speak *ex cathedra*. His invective changes to fiats, the heretic begins to excommunicate, and his stories of sailor men and their doings are changed to papal bulls.

He grows, one suspects, a little dotty. He is dissatisfied with life as it is; he will create a new world. But just as Jurgen sat on the Throne for a moment and had power to do what he wanted, O'Neill sits and doesn't know. He is confused and so is his writing. His style is thick, like Dreiser's; but Dreiser for all his elephantine grace with words gives you an impression of going somewhere.

The Guild has mounted the play handsomely and has done much to make it interesting. In addition, it is well cast, with Claudette Colbert doing a superb piece of work in the one role of the play that is written with clearness. Catherine Calhoun Doucet is excellent, and Helen Westley and Dudley Digges contribute their usual good performances. Indeed, one wishes that O'Neill had done as much for his play as the Guild.

### *Harlem*

Here is, in a mighty good though hardly perfect show, a dramatization of life in New



Glenn Anders and Claudette Colbert have leading roles in the new Eugene O'Neill play, "Dynamo," a Theatre Guild offering.





☞ Arthur Lubin, seen on Broadway opposite Fay Bainter in "Jealousy," is making talkies now.

York's Black Belt. If your concept of the modern negro is not limited to the amusing caricatures of Octavus Roy Cohen, if you have found to your liking O'Neill's play "The Emperor Jones" or Vachel Lindsay's poem "The Congo," or Carl Van Vechten's novel, "Nigger Heaven," or that much more stirring tale by a black, "Home to Harlem," this play should be put on your list.

It has, with the exception of one white man, an all-negro cast of sixty or odd. And in the main a cast that is exceedingly capable. These denizens of Harlem need no patronizing from anybody on account of their color when it comes to acting. They can give cards—oh, very well—and spades to a lot of Equity members.

The story is a little bit like "Broadway," with the necessary substitutions made inevitable by the characters. The bootlegging war this time becomes a war of the policy gamblers. Ninety per cent of Harlem, it has been said, plays the game of numbers. The other ten per cent, it further has been said, (and thank goodness we don't have to prove either of these statements), lives on the same lottery.

We find a colored family from the Carolinas a little unable to adapt themselves to Harlem. The father wants to go back, and, in order to raise the fare, runs so-called 'rent-parties,' where the neighborhood, for a fee, drops in for dancing, boozing and necking. The religious mother objects. But Cordelia, the daughter, likes the parties. Cordelia is the young flapper who wants to live freely and does. It is around and about her that the melodrama of murder, gin, love, passion and what-not revolves. And the



☞ Dorothy Hall, a favorite Broadway leading lady, who is also often seen on the screen.



☞ One of our most popular stars, Francine Larrimore, is seen in "Let Us Be Gay," a new comedy by Rachel Crothers.

faster it spins, the better she likes it. Isabelle Washington plays the role and does very well by it.

Yes, the story could very well have been about white people. And the thing that may strike you, as you ponder it, is that the next time you wonder about the inscrutable ways of the blacks, you may realize that they got all those ways from the white man's civilization. Which is nothing, as Mr. Rudyard Kipling should be told, to lighten the white man's burden.

### *Blackbirds*

The interest aroused in us by "Harlem" led us to seeing an all-colored revue that has been flourishing in New York

—and on the road—for a long time: "Blackbirds." It used to be called "Blackbirds of 1928," but it has run so long that the name has wisely been shortened.

It's a good evening, being a typical colored show. It is a little top-heavy in dancing specialties, and you wonder why anybody tries to follow Bill Robinson. Aida Ward and Adelaide Hall do their numbers effectively, and Miss Hall is peculiarly graceful for so tall a girl. And yet neither of them can make you forget the immortal Florence Mills.

Of comedy there is so great a lack that only the speed of the revue saves it. There is far too little of the type of thing that made "Shuffle Along" so great a favorite. Indeed, except for one thing, you might well wonder why the show kept running so long.

That one thing is the first act finale, an inspired and thrilling number based on the Theatre Guild's "Porgy." It has more kick in it than any finale we ever saw. And that goes for Messrs. Ziegfeld, White, *et al.*



# ASK ME

By Miss Vee Dee

SCREENLAND'S Questions and Answers Department is a special service for our readers, conducted by Miss Vee Dee, who will gladly answer your questions about pictures and picture players. If you wish a reply in the Magazine please be patient and await your turn. If you prefer a personal letter from Miss Vee Dee, please enclose a stamped addressed envelope, Address: Miss Vee Dee, SCREENLAND Magazine, 49 West 45th Street, New York City.

**A**SKER from Sueeasunna, N. J. I've been answering questions for quite some time but I can't remember when the Big Dipper was just a drinking cup. Cornelius Keefe is causing a stir in my mail box this month. Come on, Connie, and give us a lot of information about yourself. Your friends want to write and tell you how crazy they are—about you. We know you played in "Hearts of Men" and played Johnny Graham in "Hook and Ladder No. 9"; but let us in on the ground floor with a personal touch.

Just Betty from Spartenburg, S. C. May I wish you all kinds of good luck in the writing game? We girls must stick together, for there's much work to be done at the cross-roads. You can reach Charles Rogers at Paramount Studios, 5451 Marathon St., Hollywood, Cal. Buddy is not engaged to Claire Windsor. Where have you been? Buddy has been reported engaged to several other girls since then—notably Mary Brian. Remember I said reported engaged.

Margaret of Harrisburg, Pa. Here is an S. O. S. for 'a French girl by the name of Cecil DeMille'—now, girls, your identification cards; line forms to the right and don't block traffic. I know of but one Cecil DeMille, the famous producer and discoverer of stars. Mr. DeMille has a daughter, Miss Cecelia, but she is not in pictures regularly. She had a 'bit' in her father's picture, "The Godless Girl."

Catherine of Youngstown, O. How am I feeling? Swell—simply swell. (That's slang.) Richard Barthelmess was born 33 years ago in New York City. He has dark brown hair, brown eyes, is 5 feet 7 inches tall and weighs 138 pounds. His new picture is "Weary River." William Boyd is 30 years old. Ramon Novarro is 29. He is not engaged to any one as far as I know.

Florence M. of Chicago. You'd like a picture of Carroll Nye, Bobby Gordon and Rin-Tin-Tin, especially Rinty—because they are all so nice. If you write to Rinty's owner, Lee Duncan, Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal., and thank him for a picture of his famous dog, I believe you'll get what you want. Carroll Nye played with Irene Rich, Virginia Bradford and Warner Baxter in "Craig's Wife." Young Carroll Nye seems to be coming along these days. The March SCREENLAND had a story about Carroll Nye. Did you see it?

Newton from Pembroke, Ontario. Am I Delight Evans going under another name? If I had a name like hers I wouldn't be going under. Buddy Rogers' newest pic-

ture is "Someone to Love" and Mary Brian is The Girl. Mary Nolan plays with Lon Chaney, Lionel Barrymore and Warner Baxter in "West of Zanzibar" produced by Metro-Goldwyn-Mayer Studios, Culver City, Cal. Dagmar Godowsky has not made a picture for a long time.

M. C. of Dodge City, Kans. My idea of a panic is a day without a question, so come on with all your fast ones. Barbara Kent was a 1927 Wampas Baby Star. She was born Dec. 18, 1908, in Gadsby, Alberta,

Canada. Her eyes are violet blue and her red hair is not bobbed—she is one of the few Hollywood girls with long tresses. She is about 5 feet tall and weighs 105 pounds. Ethlynn Clair was born in Alabama 18 years ago. Her hair and eyes are brown. Mary Philbin was born in Chicago on July 14, 1904. She is 5 feet 2 inches tall, weighs 96 pounds and has brown hair and eyes. Another Universal girl going up to the top. Barbara Kent and Ethlynn Clair can be reached at Universal Studios, Universal City, Cal. Loretta Young was born in Salt Lake City, Utah, on Jan. 6, 1911.

I. N. S. of Denholm, Sask. You think my page beats Andy Gump and Jiggs do you? Sweeter words, I've never heard. Now I'm going in the funny papers! Sorry to disappoint you about Billie Dove but she has been married to Irvin Willat, the director, since Oct. 27, 1923. Billie has been in pictures about 8 years. Lillian Gish is not married but her sister Dorothy is the wife of James Rennie, the well-known stage star.

Miss Jay Ess. Did I give you a couple of wrong numbers? I'm not surprised for I'm always giving someone away. Step lively, it's your turn. Joan Crawford's hair was brown but can't a girl change her hair as well as her mind if she wants to? Richard Arlen was born in Charlottesville, Virginia, and not in St. Paul, Minn. Josephine Dunn was cast for the role of Florine in "The Heart of a Follies Girl" but was withdrawn from the cast and Mildred Harris played the part. Josephine has had some fine roles since then—two opposite Billy Haines, in "Excess Baggage" and "A Man's Man."

Beau of Texas. You want to know every little thing about Greta Garbo and Miss Vee Dee that the public is allowed to know. That's mighty sweet of you and for such a swell letter, you'll get the truth if I have to make it up as I go along. Greta was born in Stockholm, Sweden, in 1906. She is 5 feet 6 inches tall and weighs 125 pounds. Her hair is golden and her eyes are blue with long dark lashes. Her latest picture is "Wild Orchids." As for this ingenious writer, my unique personality puts me in the unspeakable class—now, don't get me wrong. Lack of space prevents a more glowing account of myself.

Egg of Dickson, Tenn. Good or bad, but the sunny side up, and no wise cracks on that shell. Clara Bow played in "Keeper of the Bees" produced by FBO, 780 Gower St., Hollywood, Cal. This film was released in Aug., 1925. Some of Clara's earlier films were "Wine," "The Lawful Cheater," "Black Oxen," "My Lady of Whims," "The Scarlet West," and many others that I haven't space for.



Charles 'Buddy' Rogers was so elated when we told him he was the most popular man of the month with the 'Ask Me' fans that he had his morning workout in the afternoon.





“What has become of Virginia Lee Corbin?” is a question asked by many Vee Dee readers. Virginia tells Miss Vee Dee that she has just completed the leading role in a Mack Sennett multi-color all-talkie feature.

Johanna V. of N. Y. City. Can you burst into print with a few questions? Did you ever try? I'm sorry you had to wait so long for your first appearance. It took me longer than that. Your favorite, Ramon Novarro, has black hair, brown eyes, is 5 feet 10 inches tall and weighs 160 pounds. He has 5 sisters and 5 brothers. Metro-Goldwyn-Mayer has signed him for a long-term contract. Six months of the year he is to make pictures and the other six he can do as he darned pleases. And he pleases to sing in opera in Berlin. Here is another request for a 'handsome man cover' for SCREENLAND. What do you think about it, fans?

Red Lips from La Jolla, Calif. Naturally they speak for themselves. You ask if the femme stars wear their hair over one ear or two if any? I shudder to think of the effect, if any. Greta Garbo, Norma Talmadge, Mary Pickford and Billie Dove all wear a long bob. Address Norma Talmadge at United Artists, 1041 No. Formosa Ave., Hollywood, Cal. Clara Bow has never been married.

Tip Toes from Pittsfield, Mass. Are you a ballet dancer in your spare time? You can reach Olga Baclanova at Paramount Studios, 5451 Marathon St., Hollywood, Cal. Irene Rich and Audrey Ferris at Warner Bros. Studios, 5842 Sunset Blvd., Hollywood, Cal. Nena Quartero was born March 17, 1910, in New York City. She has black hair and eyes and is 5 feet 3 inches tall and weighs 108 pounds. Address her at Pathé Studios, Culver City, Cal.

Pauline A. of Long Pine. You asked for an answer in the next issue—but I'm giving it to you in this issue and I hope it's all right. Wallace MacDonald was born in Mulgrave, Nova Scotia. He is 5 feet 11 inches tall, weighs 150 pounds and has dark brown hair and eyes. You can address him at Tiffany-Stahl Studios, 4516 Sunset Blvd., Hollywood, Cal. Allene Ray is the wife of Larry Wheeler. She was born in 1903 and has golden hair and blue eyes. Walter Miller is married to Lillian Coffin. Walter was born in Atlanta, Ga. He was on the stage before going into pictures. He has dark brown hair and eyes and is 5 feet 11 inches tall.

Barry Norton Fan from California. Who put the ring around Rosie or how long has Buddy Rogers had the ring on his left hand on the little finger? And—who put it there? Ah, there, Buddy! Barry Norton and Charles Morton are not brothers. Barry is 23 years old. Address him at Fox Studios, 1401 No. Western Ave., Hollywood, Cal. He is in “Sins of the Fathers” with Emil Jannings, and Ruth Chatterton. William Collier, Jr. is 26 years old, and has black hair and brown eyes.

Tillie from Baltimore. Step up, fans, and get the latest heights of your favorite stars with sound accompaniment. Betty Bronson is 5 feet tall. May McAvoy is 4 feet 11 inches. Mary Astor is 5 feet 5 inches. Sally O'Neil, 5 feet 2 inches. Molly O'Day is 5 feet 2½. Mary Pickford is 5 feet tall. Lillian Gish, 5 feet 4 inches. Clara Bow is 5 feet 2 inches. Louise Brooks, 5 feet 2 inches. Madge Bellamy, 5 feet 4 inches. Barbara Kent, 5 feet tall. Evelyn Brent is 5 feet 4 inches. Renee Adoree is 5 feet 3 inches; Greta Garbo, 5 feet 6 inches; and Viola Dana, 4 feet 11½ inches tall. I'm glad that's off my feet!

Billie of Maine. To tell you how the stars keep thin, is too weighty a problem for me. Yes, it's true that your favorites, Dolores Costello and John Barrymore, are married. John was born in Philadelphia on February 15, 1882. Dolores Costello was born in New York City in 1906. She has blue eyes and blonde hair, is 5 feet 4 inches tall and weighs 108 pounds.

Big Sister from New York City. You have a baby brother that the directors and producers have overlooked. Now how do you suppose that happened? Although the field is filled to overflowing with child actors and near-actors, there is always a chance that a beautiful boy or girl may get a break. Line forms to the left this time but don't shove or become unduly excited. Elsewhere in this department you'll find addresses of film studios, where you can send a photograph of your baby brother, and hope for the best.

Charles Rogers Fan, N. Y. City. You take SCREENLAND every month, read it and can recommend it to anyone, as it's the best movie magazine published. Isn't that swell? Thanks for the comment, richly deserved! Buddy Rogers was born August

13, 1905 in Olathe, Kansas. He is a real honest-to-goodness American boy who has worked his way to the top of the movie ladder. Buddy has black hair and brown eyes, is 6 feet tall and weighs 175 pounds. He was a graduate of Paramount Picture School and had the leading role in the school's graduation film, “Fascinating Youth.” His first big chance came in “Wings”; then Mary Pickford chose him as her leading man in “My Best Girl.” He plays with Mary Brian in “Someone to Love.”

Else of St. Louis. Are you going to let your height keep you out of the movie game? Jump in with all 5 feet 6½ and drive those St. Louis blues away. Why, look at Nita Naldi who is 5 feet 8 inches tall and Jetta Goudal with her 5 feet 7 inches to register. I could mention a whole stack of stars who are proud of their height. I'll probably get sued for this or that. The lovely Claire Windsor is 5 feet 6½ inches tall. Mrs. Wallace Reid, Anna Q. Nilsson, Gwen Lee, Alice Joyce, Hedda Hopper, Carol Dempster, Louise Dresser, Betty Blythe and Helen Chadwick are all 5 feet 7 inches tall.

Florence of N. Y. No trouble at all to give you the information you crave. I'm Nature's Own Gift to all inquiring fans. You can write to Nancy Carroll and Ruth Taylor at Paramount Studios, 5451 Marathon St., Hollywood, Cal. Don Alvarado is a featured player for United Artists, 1041 No. Formosa Ave., Hollywood, Cal. Lillian Gish is to make a feature film for United Artists, with the famous German stage producer, Max Reinhardt, as her director, unless present plans go awry. I hope they don't, for if there is anything I hate it's to see plans go awry.

M. C. of Morris Cove, Conn. What have you been reading that you haven't followed Ben Lyon's movie career? I've talked a lot about Ben in this department. I hear that Ben just recently slipped a big piece of ice on the third finger of Bebe Daniels' left hand. Ben was born February 6, 1901, in Atlanta, Ga. He is 6 feet tall, weighs 160 pounds and has dark brown hair and deep blue eyes. His latest film is “Air Legion” with Martha Sleeper and Antonio Moreno. You can address Ben at 1040 No. Las Palmas, Hollywood, Cal.

(Continued on page 112)



“Dolores Costello Barrymore was honeymooning on her husband's yacht so we couldn't reach her to tell her the glad news that she inspired more inquiries than any other movie girl this month.”



# JANET JOINS OUR CLUB!

¶ Why, Janet!  
And we always  
thought you  
were so shy!  
But there, there  
—just you go  
right ahead and  
step out like all  
the other girls!

¶ The quaintest and most wistful wisp on the screen, Janet Gaynor, symbol of the spirituelle, turns out to be a very human and believable bit of femininity in her latest picture, "The Lucky Star," in which she is artistically reunited with Charles Farrell, her popular partner in "Seventh Heaven."

¶ *The Little Angel from  
"Seventh Heaven"  
Comes Down to Earth  
and Stages a Film  
Follies All Her Own.*





# Like the Screen Stars..

## Have Your Make-Up in Color Harmony

Accept this priceless gift... *Your complexion analysis and make-up color harmony chart*... from Max Factor, Hollywood's Make-Up King. See coupon!

**H**AVE you, like millions, adored the charm and fascination of the stars of the screen? Have you marveled at, and perhaps envied, the faultless beauty of their make-up? And have you wondered sometimes, about their secrets of make-up? Now you may know!

### A New Kind of Make-Up

For the stars of Hollywood, Max Factor, Filmland's Make-Up genius, created a new kind of make-up for every day and evening use. A make-up ensemble... powder, rouge, lipstick and other essentials... blended in color harmony. Cosmetics in a varied and perfect range of lifelike color tones to harmonize with every variation of complexion coloring in blonde, brunette and redhead.

### Based on a Famous Discovery

In millions of feet of film... in feature pictures like the "Broadway Melody", you, yourself, have seen the magic of make-up by Max Factor. You have seen the beauty magic of his famous discovery...cosmetic color harmony. Under the blazing Kleig lights, Max Factor discovered the secret...make-up to enhance beauty must be in color harmony. If out of harmony, odd grotesque effects were photographed. If in harmony, beauty was entrancing.

### Now...a Make-Up Color Harmony for You

So this principle of cosmetic color harmony, Max Factor applied to make-up for day and evening use. Revolutionary...Max Factor's Society Make-Up created a sensation in Hollywood. Leading stars...May McAvoy, Marion Davies, Betty Compson, Joan Crawford and practically all the beauties of the motion picture colony adopted it.

And now you may learn this priceless beauty secret. Max Factor will analyze your complexion and send you your make-up color harmony chart...free. How wonderful...to secure personally from Max Factor this invaluable beauty advice.

And you'll discover, whether you're blonde, brunette or redhead, whatever your type...the one make-up color harmony to actually double your beauty; the one way to really reveal, in the magic setting of beauty, the alluring, fascinating charm of your personality. Fill in coupon, tear out, mail today and you'll also receive a complimentary copy of Max Factor's book, "The New Art of Society Make-Up."

**MAX FACTOR'S Society MAKE-UP**  
**HOLLYWOOD**  
*"Cosmetics of the Stars"*



(PHOTO BY RUTH HARRIET LOUISE, HOLLYWOOD)

Anita Page, M-G-M star, featured in "Broadway Melody" as she appeared at the gala opening of this super-feature production at Grauman's Chinese Theatre, Hollywood.

In a letter to Max Factor, Anita Page writes: "No one appreciates the value of good street make-up quite so much as those who use it in their daily work. So it is a pleasure to recommend your discovery, Max Factor's Society Make-Up, to every woman."

When you see feature pictures like the "Broadway Melody", remember that the leading screen stars enhance their beauty with Max Factor's Society Make-Up.



(PHOTO BY CLARENCE S. BULL, HOLLYWOOD)

Bessie Love, M-G-M star, featured in "Broadway Melody", and Max Factor, Filmland's make-up genius, ...approving make-up color harmony under the glare of the "Kleigs".



Bessie Love writes: "There's a touch of personality in my own color harmony in your Society Make-Up which always seems charming to me."

### "BROADWAY MELODY"

Metro-Goldwyn-Mayer Production  
Make-Up by Max Factor

These M-G-M Stars prefer Max Factor's Society Make-Up

Marion Davies	Norma Shearer	Joan Crawford
Renee Adoree	Bessie Love	Dorothy Sebastian
Aileen Pringle	Phyllis Haver	Josephine Dunn
Leila Hyams	Gwen Lee	Anita Page
Mary Doran	Raquel Torres	Fay Webb
Joyce Murray	Doris Janis	Julia Faye

### FREE-COMPLEXION ANALYSIS

Mr. Max Factor, —Max Factor Studios, Hollywood, Calif.

Dear Sir: Send me without any obligation on my part, a complimentary copy of your book, "The New Art of Make-Up", and personal complexion analysis.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

Complexion	Color of Eyes	LIPS
Light		Moist
Fair	Color of Lashes	Dry
Medium		SKIN
Ruddy	Color of Hair	Oily
Dark		Dry
Sallow		Age
Olive		Answer in spaces with check mark

4-5-14



# BERMUDA BOUND

*A pleasure trip from the start*



**T**HERE are two "Bermudas"—with enjoyment aplenty on the Ship as well as on the Island . . . Your Spring vacation can start any Wednesday or Saturday when you step aboard the famous "Fort Victoria" or the new 20,000 ton motorship "Bermuda."

ROUND TRIP **\$70** Inclusive Rates  
FARES FROM on Application

## FURNESS

*Bermuda Line*  
34 Whitehall St. . . . 565 Fifth Ave., New York  
or any Authorized Agent

**Let Me Develop  
YOUR  
Form  
Like This**

It is so easy to have the lovely, full, firm Bust that fashion demands. My wonderful new Miracle Cream quickly fills out the contours, enlarging the breasts from one to three inches.

**Beautiful Breasts  
In 30 Days**

**BEFORE** **AFTER**

Are you flat-chested? Do ugly, sagging lines rob you of your feminine charm? Just the simple application of my dainty, luscious cream will work wonders!

**FREE** Complete private instructions for moulding the breasts to rounded, shapely proportions included with your jar of Miracle Cream.

**Special Offer Now!** Send only \$1.00 for large jar of Miracle Cream. Mailed in plain wrapper. Write TODAY. Nancy Lee, Dept. S-5, 848 Broadway, New York City.

## Roxy! — Continued from page 47

woman, and M. Vodnoy, who give remarkably clear-cut impersonations every week.

Roxy rises and stands in the midst of his three hundred and fifty performers and technicians. "Silence, please," his pleasant voice sounds, "the rehearsal is about to begin."

Twenty years ago Rothafel was a waiter, carrying seidels of beer to dirty miners in a little saloon in Forest City, Pennsylvania. Today he is the foremost moving picture exhibitor in the world. He doesn't know one note from another. He can't sing a bar. He never had a dancing lesson. But there he stands ready and able to take the baton to direct the hundred and ten piece symphony orchestra, to guide the large choir, or to instruct the ballet girls and the Roxyettes in their intricate routine.

With no knowledge of technique he is an artist. With no knowledge of music, he is a musician. He has risen from a waiter in a saloon to the foremost moving picture exhibitor in the world in twenty years because he takes art and humanizes it so that the man in the street and his wife can see and understand.

"We shall begin with the ballet," Roxy announces. At that cue, Lilian La Tonge, one of the ballet girls, and Leonid Massene, ballet master, dance upon the stage, followed by the ballet corps who form a picturesque background. They are accompanied by the piano alone. The orchestra is not required at this first rehearsal for the pianist plays with a beauty and a precision rarely heard outside of concert programs.

Florence Rogge, the red-haired ballet mistress, stands by, her eyes anxiously following every step of the girls she and Massene have trained so painstakingly.

Massene guides the pretty, finely sculptured La Tonge through the intricacies of *Le Ballet de Nuit*.

"Wait," Roxy barks, "that cadence is not right. 'Girls,' he shouts to the ballet, 'you don't keep in rhythm with the music!'"

"But Mr. Rothafel," the ballet mistress interposes, "they only received their routine last night. On account of the rehearsal's being a day early, they've had almost no time to practise."

"Oh, all right! But be sure you get it, kids. We only have one more rehearsal—on Saturday morning. Do you think you can get it?"

"Sure we can," they chorus.

"All right. Go on with the number."

At that moment, Patricia Bowman, the lovely red-haired ballerina who has taken Gamby's place, makes her entrance on her toes.

"No, no, no, Pat, that entrance won't do!" Roxy exclaims. "Come on like a breeze. In a leap. With your arms wide open as if you loved the world! Try again."

Patricia makes another entrance which still doesn't suit Roxy. "Listen, Pat," he walks over to her gravely. "Dance with your head," he taps his forehead, "not with your feet alone. Here, this way." The middle-aged man who has never had a dancing lesson in his life, leaps through the clustered ballet corps, flings his arms wide open, and whirls swiftly in a pirouette—"there, that's the way!" And being accustomed to the paradox that is Roxy no one thinks it strange that an ex-waiter knows perfectly how to coach a ballerina!

Again Patricia tries. "Yump, yump,

yump. One, two, three. Yump, yump, yump. One, two, three." Roxy who doesn't know a note of music pounds a perfect rhythm for the little, leaping ballerina. The girl is so young, so unspoiled, so earnest, that as you watch her, the tears come to your eyes.

Faster and faster the music flows! Closer and closer to the instrument the pianist bends. Perspiration starts from his forehead. Patricia's breath comes in gasps. Faster, faster, faster . . . And then, in a wild crescendo of sound and rhythm, she falls to her knees. *Le Ballet de Nuit* is ended.

"Fine, kiddies, fine!" Roxy goes up and puts his arm around Patricia's shoulders. "You're all right, Pat!" And Patricia, still but a child, smiles up at him with a sweetness far removed from any Broadway sophistication.

"Roxyettes! Stand by!" comes the call.

The thirty-two girls dash to their places, their arms on each others' shoulders, in a long chain of interlaced youth. Blonde, brunette, red-haired, olive-skinned—thirty-two entities ready to work out an intricate tap and step as a single unit. The pianist plays "Just a Glad Rag Doll," and for two and a half flashing moments, the Roxyettes continue. But suddenly, at a change in the music, they stop dead.

Russell Markert, their director, steps forward.

"What's the matter?"

They don't answer. Only smile pleadingly.

"Forgotten your routine?"

They nod.

Roxy breaks in. "They'll get it all right. They've still got until Saturday."

"They'll get it all right today when I get them back in the rehearsal room!" Markert says.

"All ready with the chorus," Roxy shouts. "Spread out, there! Don't all you sopranos and tenors stick so close together."

"But, Mr. Rothafel," Max Herzberg, the choir master, explains, "this Massenet number is difficult. They can sing it better when they are near each other."

"I realize that. But this is a cathedral scene. Not a mob setting. Now spread out there," he calls to the choir. Altos, baritones and basses on the right. Sopranos and tenors on the left. Now girls, get your diction right. Clear, like a bell. Remember this is a cathedral scene and you must cross yourselves reverently and slowly during the first four bars of the music and then begin."

The pianist starts the notes of Massenet's "Angelus," and slowly the sixty men and women on the stage cross themselves and commence to sing.

Sixty alien people they are—strangers from Hungary, from Jugo-Slavia, from far Russia and Poland, from Germany and Italy and Czecho-Slovakia; sixty people singing as one voice, with sixty different memories of childhood prayers offered before the varied altars of Budapest, Belgrade, St. Petersburg, and Cracow; of Berlin and Rome and Prague.

The music creates the illusion of bells. The singers follow in four short beats: "Ding. Dong. Ding Dong" . . .

"Wait, wait!" Roxy interrupts. "You make those notes too short. To staccato. Bells don't have dampers on them. They resound, vibrate. Pitch it up behind your noses—so!" and the man who can't sing a





# If I Can't Give It to You.... *I don't want your money*

By Alois Merke

To Those Afflicted with Thinning Hair,  
Dandruff, Itchy Scalp

**Y**OU want HAIR . . . plus quick relief from scalp troubles! And in seeking both these things, you demand:

*Reasonable assurance that you won't be fooled out of your money or take chances on injury to your scalp!*

Oh, I know what you're up against. For years I've been in touch with thousands of scalp patients. They all said the same thing: "We don't want rosy promises; all we ask is reasonable assurance of scalp safety and new hair."

Now, follow me closely! I give you *indefinitely* more than reasonable assurance. I give you this iron-bound guarantee—

**New Hair On Your Head in 30 Days . . .  
or You Keep Your Money**

And I give you this guarantee in writing! Besides, I positively assure safety to your scalp.

*I leave it to your good judgment.* You're fairminded. Think for a moment: How could I make such a guarantee if I didn't have absolute confidence in my treatment? Why, I'd be out of business in a week! I'd lose my reputation. I'd ruin the professional standing of the Merke Institute, Fifth Avenue, New York, a scalp research bureau established 13 years ago and known from Coast to Coast.

But I can safely guarantee new hair . . . or

no cost. For patient research showed me what others either purposely ignore or just *don't know*:

*Falling hair cannot be stopped by ordinary surface treatments!*

Leading dermatologists agree with me on that. Years of investigation taught us all that scalp troubles originate *below the scalp*!

**Simple as A . . B . . C**

Here's what happens. Modern habits rob the hair of normal nourishment. Dandruff appears, itching begins. Soon roots weaken and hair falls out. But in countless cases those roots, far from being dead, are only temporarily inactive. Surface treatments can't reach them. A carload of so-called "cures," ordinary tonics and oils won't make sleeping roots wake up. But my treatment, the essence of scientific research, wakes these sleeping roots to active life. I get down **BELOW THE SCALP**, stimulating little blood vessels; rushing nourishment to the roots themselves. That's why I can safely **GUARANTEE NEW HAIR . . . OR NO COST!** So could you if you had done my research.

**Don't Buy a "Pig in a Bag!"**

What a shame it seems that so many dollars and hours are wasted on useless surface treatments. *Not only that*, but hair is actually removed and scalps injured by doubtful salves and tonics. If a man came up to you in the street and said, "Here's a tonic that'll grow hair!" . . . would you buy it? Of course not. You wouldn't know the maker, the ingredients, nor would you have any redress in case of injury.

In other words, when you buy ordinary "hair-growers," you buy "a pig in a bag." You **GAMBLE!** Not only with scalp health, but with *your hard-earned money*. And you take a chance on discouraging for all time, your efforts to regain new hair.

**Thousands Know Me**

My treatment is based on scientific facts . . . facts that you can check up with your family physician or medical reference books. My treatment is backed by years of research, and the gratitude of thousands who invested a mere few minutes a day in my effective treatment.

Very important, too, I have the Merke Institute behind me, an ethical institution known everywhere for its accomplishments in growing hair. And last of all, I say in the strongest way I can, **I DON'T WANT A PENNY OF YOUR MONEY IF I FAIL TO GROW NEW HAIR!** Quite a difference, isn't it? I assume the burden of proof, not you!

**Before It's Too Late**

Run your fingers through those thin spots on your head. Then reflect: What will happen if you let yourself become actually bald . . . changed appearance, lost prestige, years older-looking. Is indifference worth the price you eventually pay? No! *Decide now that you're going to act!* Tear off the coupon and **MAIL IT TODAY** for my free booklet filled with complete details of my treatment, and scientific facts. **FACTS**, mind you. Not theories—but convincing, guaranteed statements backed by leading dermatologists. Send for the booklet **NOW!** It's yours by return mail. Allied Merke Institutes, Inc., Dept. 675, 512 Fifth Avenue, New York City.

Allied Merke Institutes, Inc.  
Dept. 675, 512 Fifth Ave., New York City

Please send me—without cost or obligation—in plain wrapper, copy of your book, "The New Way to Grow Hair," describing the Merke System.

Name .....

Address .....

City..... State .....



**Now! Only \$10.00 DOWN**

**This WONDERFUL HEALTH and BEAUTY BUILDER**

**Complete \$62.50 Combination**

Direct From Factory at Lowest Price Ever Offered

**Sent on Trial**

Gain and keep perfect beauty, perfect health and perfect figure with 15-minute daily massages. The Red Jacket Health Motor, Weight Scale and Instructions will produce marvelous results for you.

**ATTRACTIVE, INSTRUCTIVE LITERATURE SENT FREE**

**BE SURE TO GET THIS LITERATURE**

**Mail the Coupon Today**

THE WACO CO., Dept. 305,  
5216 W. Kinzie St., Chicago, Ill.  
Please send me FREE information on Red Jacket Health and Beauty Set.

Name.....  
Address.....

**One Year To Pay**

**No. 290—\$60**

**\$5 Deposit—\$1 a Week**

A magnificent cluster of 7, fine quality, full cut, sparkling, blue-white, genuine diamonds is set in a solid platinum disk. Disk is set in an exceptionally popular, beautifully hand engraved, 18 Kt. solid white gold mounting. This gorgeous cluster has every appearance of a \$600 solitaire.

**18 KARAT**

**No Red Tape 10 Days Trial**

**SEND NO MONEY** After you get the ring, no risk in buying. **GUARANTEE** You take Money Back from this old firm of diamond importers. You have 10 days free trial. If not completely satisfied with your bargain, return it and we will refund every cent that you paid.

**PRICE CUT TO \$60—WORTH \$100**

You can now buy this gorgeous ring at the wholesale price. Compare it with similar rings at \$100. We guarantee it to stand any test or comparison. Greatest bargain ever offered by any jeweler. We allow 8% annual increase in exchange for a larger diamond ring.

**Write for FREE Illustrated Catalog**

It brings our large Jewelry Store right into your home. Gives weights, grades and complete description so you can buy diamonds like an expert. Hundreds of bargains.

**Blue-white Diamonds as low as \$197.00 a carat**

**AGENTS WANTED—EARN \$100 WEEK.** Write for details.

**STERLING DIAMOND & WATCH CO. INC.**

Diamond Importers—\$1,000,000 Stock—Est. 1879

**1540 BROADWAY DEPT. 2613 N.Y.**

**Superfluous HAIR all GONE**

Forever removed by the Mahler Method which kills the hair root without pain or injury to the skin in the privacy of your own home.

Send today 3 red stamps for Free Booklet

We Teach Beauty Culture

**J. J. MAHLER CO., 35-B Mahler Park, Providence, R. I.**

**You Have a Voice**

Opportunity comes to those who sing and talk. Voice projection for movietone and radio where quality and character are essential. Results guaranteed.

**Voice Trial by Appointment**

**FREE**—Limited number of scholarships. Information on correspondence course.

**MOVIE-VOX STUDIO**

126 E. 60th St. New York City

note illustrates by clutching his nose violently and chanting "DIIHINNNG. DOOOONNNG. DIIHINNNG. DOOOONNNG."

"But, Mr. Rothafel," Max Herzberg says distressedly, "the composition is written four-four time. It must be sung that way."

"I don't care what kind of time it is written in! Make it five-four, anything you want. But make it sound real to the people out front. Bells vibrate. And this song must vibrate, too. Now, again!"

Once more the choir begins its chant. And this time the full beauty of the bell-like music is brought out. Even a laborer who didn't know a note from a knot could appreciate that. Even a little kitchen maid whose highest musical ideal might be "I Faw Down and Go Boom," after hearing this choir, would realize that something beautiful and unprecedented had been prepared for her ears.

"Hurry, folks, get off the stage!" This was Bernard Aarons, assistant stage manager, speaking. Aarons is always immaculately groomed, with a fresh flower in his buttonhole. If you know your Broadway, you know that most stage managers seem to sleep in their clothes. "It's almost twelve o'clock," Aarons continued, "and time for the show to begin."

While the performers hurry to their dressing-rooms to make up for the first show of the day, Roxy steps off the stage into the wings. But his progress to his office is delayed by his executives who crowd around him. They need to have him make final decisions on many important points for the coming week's production.

First Erno Rapee, that dark, slight musical genius from Budapest, who directs the one hundred and ten piece symphony orchestra, asks: "Have you decided, Mr. Rothafel, what we shall use for the Overture? You are so fond of Tscakowsky, I thought maybe you'd like the first tableau from 'Manfred.'"

"No," Roxy answers immediately "That's too sad. Give us the 'Capriccio Italien.' That has all of Tschakowsky's fire but it's not so melancholy."

"Excuse me, Mr. Rothafel," John Wenger, the art director, breaks in. He has dark, heavy features, lightened by an intensity about the eyes. "Will you O.K. these sketches for the ballet setting?"

Roxy glances at them penetratingly. "They're all right. Start your men to work on them immediately. They must be ready for the midnight lighting rehearsal on Friday."

"They will be."

And they are. For John Wenger is one of the finest scenic artists in America.

Next the costume director, Marco Montedoro, closes in. "I have the colored sketches here for the ballet costumes and for the Roxyettes. Will you take a look?"

For the ballet a dream in tulle and silver has been worked out. Midnight blue tulle and silver bodice, with midnight blue shading to white tulle for the fragile skirt.

"The bodice is all right. But the colors in the skirt aren't. These costumes must express a ballet of night. Have the midnight blue in the skirt fade to pale green—you know the kind of gray-green that comes to the sky just before dawn breaks."

"Yes, sir. But how about the Roxyettes?"

Roxy looks quickly at the sketch. The briefest of black velvet shorts. And the whitest of shiny white satin blouses.

"That's all right," Roxy answers, "but drape a red scarf around the hip. That'll

set off both the hip line and the black and white contrast."

By now Roxy has reached the elevator. But just as the gate is about to close, Leon Leonidoff rushes in. Leonidoff is Roxy's production assistant, a small, far-seeing man who looks as if he were born on the run. "Mr. Rothafel, since tomorrow is a holiday, Mr. Murray was wondering if you would have time to select the news-reel for next week today instead of tomorrow?" Douglas Murray acts as a sort of clearing house for all the executives, co-ordinating them through the production department.

"Tell Murray I'll be with him in a half hour."

At the sixth floor, Roxy darts out of the elevator, into the accounting department. "Are you getting the checks out all right?" he questions the head clerk.

"Yes, sir. The girls are working on them now." Four typists sit two on each side of a long table typing out a series of dividend checks. About twenty checks each are printed on a strip of paper as long as a roller towel. After they are typed and signed, they are separated, saving time and energy.

Through the anteroom where his four secretaries sit, Roxy walks into the peace and quiet of his walnut furnished office. But he is not alone. Martha Wilchinski is waiting for him. Miss Wilchinski is the woman who interprets Roxy to the world. She has been his director of publicity ever since he started. A dark, distinguished girl, today she wears a close-fitting dress of French red, an impertinent red hat, and extremely beautiful cameo earrings. There is a reporter from the Herald-Tribune waiting to interview you," she says. "Can you see him?"

"Not just this moment. Kindly ask him to wait."

"Pardon, Mr. Rothafel."—this time it is Albert Margolies, Miss Wilchinski's assistant. Margolies is a sensitive, dark-haired man, just one year out of Yale. "Foto Topics is on the telephone. They have called three times. They want to know if they can send a photographer over to take some pictures of you at the midnight light rehearsal tomorrow."

"All right. All right. But now let me be quiet here—just a moment!"

Roxy sits down before his desk, lights a cigarette and dives into a pile of mail.

Providing amusement for the largest theatre in the world is a colossal job!

If Roxy only entertained six thousand people three times a day three hundred and sixty-five days a year, that alone would entitle him to a high place in the white lights of the world. For six thousand people are considerable people. As I look back, I recall there were not quite five thousand people in the town I was born and we thought it pretty sizable. But Roxy does more than entertain three small towns every day. The moment you get back-stage you will realize that he is the general of a great army. The emperor of a little world. And, I daresay, the best executive head in New York.

You didn't know, did you, that under and behind the Roxy Theatre is a whole world. A world from which you need not go to sleep, to eat, to be entertained, to have your clothes washed and ironed, to play cards, have your shoes polished or to undergo a major operation—perish the thought!

Take my hand and hold on tightly, for once you leave the wings of the stage, this little world is as confusing as a labyrinth.

First we go up two flights, around to the left, down a passage, and up a flight of





# Get your first book FREE—from the Book-of-the-Month Club

Take advantage of this special offer—made  
to reach our “first hundred thousand”

[[ NOTICE TO PRESENT MEMBERS: If you did not get your first book free, and wish to take advantage of this offer, you may do so by extending your subscription for an additional year from its present date of expiration. ]]

OVER 95,000 book-readers now belong to the Book-of-the-Month Club. The organization is engaged in a “drive” to reach one hundred thousand—a scant five thousand more. Those who join now will be given their first book free.

A great many people (we know) have been on the verge of joining this organization, but have “put it off” through busyness or procrastination. If this has been true in your case, it is clearly an advantage to you to delay no longer. We suggest simply, that you get full information at once, about what the Book-of-the-Month Club does for you, and decide once for all whether you want to join.

In this connection, here is a pertinent fact that may be important to you. Of the 95,000 people who now belong to the Book-of-the-Month Club, *not a single one was induced to join by a salesman or by personal solicitation of any kind.* They were simply given the facts as to what it does for book-

readers. After reading these facts, they subscribed.

And what sort of people are they? Cabinet members, senators, judges, governors; leaders of industry and finance; the outstanding figures in thousands of communities large and small. Our list of members, indeed, reads like a who’s who, in every profession, in every walk of life. These are judicious people, in other words, not of the kind to be easily influenced or to follow fads. They know what they want.

This being the case—if you have ever thought of joining the club—it does seem sensible to get the facts as to how it operates *as quickly as possible*, and then (if you want to) join before this special “first-book-free” offer expires. This will happen soon; for our membership increased by almost fifty thousand in 1928. So, if you are interested, *mail the coupon now*, before you forget to do so.



Henry Seidel Canby  
Chairman



Heywood  
Broun



Dorothy  
Canfield



Christopher  
Morley



William Allen  
White

THE EDITORIAL BOARD OF THE BOOK-OF-THE-MONTH CLUB

BOOK-OF-THE-MONTH CLUB, Inc. 29-5  
386 Fourth Avenue, New York, N. Y.

Please send me, without cost, a booklet outlining how the Book-of-the-Month Club operates. This request involves me in no obligation to subscribe to your service.

Name .....

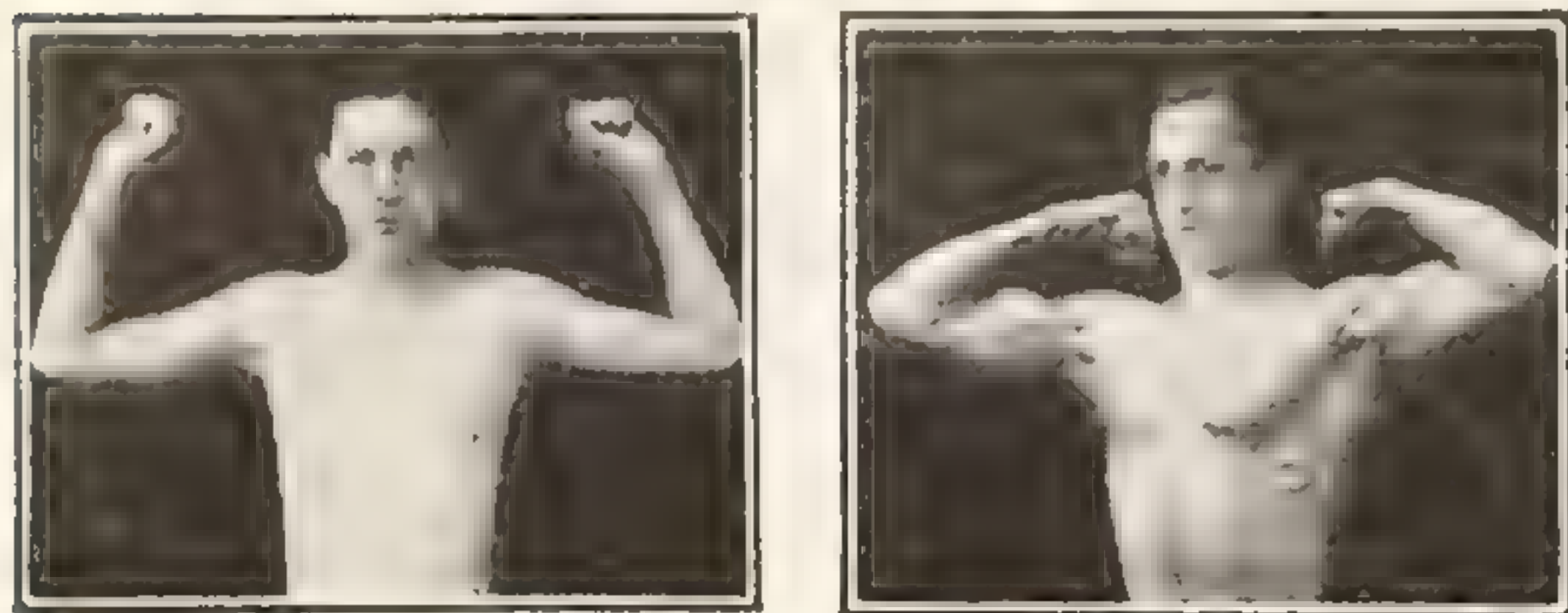
Address .....

City ..... State .....

Books shipped to Canadian members through  
Book-of-the-Month Club (Canada) Ltd.



## FREE--"MIRACLES IN MUSCLE"



### Which Looks Most Like You?

Note the amazing difference. Which are you? Have you the puny, undeveloped body of the man at the left—a body you're ashamed of? Let me make you over into a powerful, big-muscled MAN.

## DO YOU WANT A NEW BODY?

Send for my wonderful Free Book. Read the amazing story of MIRACLES IN MUSCLE. See how EASILY you can have a superb physical development. No matter how weak or run down you may be now, I GUARANTEE to cover your body with big, brawny layers of LIVE muscle—to broaden your shoulders—to fill out your chest—to put new strength and vitality into every organ of your body.

### Amazing Results in 30 Days

A few minutes a day will work wonders! In a week you'll feel and look like a new man. In 30 days you'll be PROUD of your magnificent build; your strength will amaze you. Get the facts about this wonderful method of body-building that has changed thousands of men from sickly weaklings into big, strapping HE-MEN.

### Send Name and Address NOW

Whether you're weak or strong, young or old, you NEED this great book on body-building. It shows the way to new HEALTH, STRENGTH, SUCCESS, POPULARITY. Add INCHES to your muscles. Be the MAN you want to be. Write your name and address on the margin NOW—or send a letter. Do it TODAY.

Address, Dept. V-138

The One **TITUS** 105 E. 13<sup>th</sup> St.  
and Only New York City

## Stop Using a Truss



Awarded Gold Medal

STUART'S ADHESIF PLAPAO-PADS are surprisingly different from the truss—being mechanico-chemico applicators—made self-adhesive purposely to keep the muscle-elastic "PLAPAO" applied continuously to the affected parts, and to minimize painful friction and dangerous slipping. No straps, buckles or spring attached. Soft as velvet—easy to apply—inexpensive. For almost a quarter of a century satisfied thousands report success without delay. Process of recovery natural, so no subsequent use for a truss. Awarded Gold Medal and Grand Prix. Trial of "PLAPAO" will be sent absolutely FREE. Write your name on coupon and send TODAY.

PLAPAO Co., 54 Stuart Bldg., St. Louis, Mo.

Name .....

Address .....

Return mail will bring Free Trial PLAPAO.



THE OLIVE CO.

## THE FORM

### Developed Quickly

This Beautiful Woman Says:

"I have proven that any woman can have a beautiful form if she will only use your method. Friends envy my perfect figure." (Name on Request.)

For eighteen years this method has been used successfully—endorsed by physicians of national reputation—praised literally by thousands who have beautified their forms.

Send your name and address for this valuable information with actual photographic proof—all sent FREE.

Dept. 30 Clarinda, Iowa

DO YOU REALLY KNOW WHAT HAPPENS

## WHEN YOU DIE?

Amazing, startling FACTS that Science has actually discovered and PROVEN about AFTER-DEATH and LOVED ONES gone BEYOND sent for 10c in stamps. Pioneer Press, Dept. 144, Hollywood, Calif.

stairs again to the costume department. This is a large bright room, filled with electric sewing machines and cutting tables on which lie every kind of beautiful fabric in all colors of the rainbow.

Miss Harriet Rogge, sister of the ballet mistress, heads this department. And she has the biggest costuming task in the world. Three hundred costumes have to be designed and manufactured each week, for the chorus, ensemble, ballet corps, Roxyettes and principals. Miss Rogge started in this profession when her sister Florence first went on the stage. She made Florence's clothes, and, gradually, did more and more of this work until today she and her eleven assistants turn out three hundred diversified costumes every seven days.

Let's go now to the commissary department, or restaurant. Since most of the performers arrive at ten in the morning and don't leave until midnight, Roxy has provided a cafeteria where excellent, well-cooked food may be procured at reasonable prices. Throughout all hours of the day and night, this little underground cafe is crowded. And a bizarre sight it presents. A page boy, his little black velvet beret askew on the back of his head, drinks coffee with his mouth and a detective story with his eyes. At another table four plump women, members of the choir, dressed in French peasant costumes—black bodices, lighter skirts, white aprons and white or gandy head dresses—order cup after cup of black coffee, and talk of home.

Major Johnson, the witty midget who can easily walk under a card table with headway to spare, struggles into a straight back chair and orders two caramel custard puddings. Across from him sits an eight-foot man who plays the part of a giant in the circus carnival.

At still another table we find three members of the orchestra, ready to go on at the first show, dressed in their deep sea-green velveteen coats, black trousers, stiff shirts and turn-over collars. They are winding macaroni furiously around their forks while they heatedly discuss the relative merits of Roxy's four conductors, Rapee, Previn, Littau, and Mischa Violin. (The latter is not an instrument but a conductor.)

But we mustn't listen to what they say. That would be rude. So we hurry out, turn to the left and arrive on the slippery floor of the ballet room where all the ballets are rehearsed.

One whole side of this apartment is covered with a huge mirror and before this enormous glass the ballet corps whirl and posture. The gifted, faithful pianist—you'd think he'd get very weary—is here accompanying the ballet. Patricia Bowman practises her entrance. Rogge and Massene are illustrating parts of the routine for the rest of the girls. And over in a corner, alone, La Tonge goes through her intricate steps. Each unit is absolutely oblivious of the others.

Next we reach Max Herzberg's room. We hear him pleading as he rehearses the choir. "Now children," he admonishes the basses, "can't you sing this passage piano? Surely it is marked piano. And this morning you sang it so loud that Mr. Rapee asked if by any chance it was marked fortissimo."

From here we enter another rehearsal room where Russell Markert is instilling a little army discipline into the Roxyettes. Next we find ourselves in the musical library, the largest theatre collection in the world, containing the whole of the late Victor Herbert's private library which Roxy bought to form the nucleus of his present musical collection. In especially constructed

asbestos-lined cabinets, fitted with automatic locks, lie fifty thousand orchestrations of ten thousand musical numbers.

We will pass by Rapee's room for through the open door we can see him busily engaged on the score for next week's orchestration. We won't go in John Wenger's department either for his forehead is knotted over some technical problem. It would be sinful to disturb Leon Leonidoff, too. For as production assistant, next to Roxy, he seems the most overworked man backstage.

And right here is a good place to realize just what Roxy and his executives are up against. Every seven days Roxy puts on a completely new production. Now if Ziegfeld or John Murray Anderson were rehearsing a musical comedy, weeks would be spent on that one comedy alone. But Roxy has his present week's show on the boards. He is rehearsing his next week's show between this week's performances. And he is only just now forgetting the strains and annoyances of last week's production.

But let us go on with our back-stage tour. On the second, third and fourth floors we have the numerous dressing-rooms. Let's look into this one. It is fitted up for two girls, with double dressing-tables, a chaise longue to rest or sleep on, several chairs, and wonder of wonders, a complete shower and bath for each two girls.

In Patricia Bowman's room, there is a thorned head of Christ on the wall at the right of her mirror. And at the left, somewhat lower, a photograph of Isadora Duncan.

While we are about, it's no use to overlook anything. So let's bustle down to the laundry. You didn't even know they had one, did you? Well, they have. And eight hundred and eighty-two shirts and one thousand collars are washed and ironed here four times every month. The laundry proper consists of two large rooms and a baby motor truck for indoor transportation. The plant is run by three men and women, who take entire charge of the uniforms and the linen of the hundred and twenty-six men on the Roxy staff.

Each member of this family is supplied with a complete outfit, from his uniform to his collar buttons—all Roxy's idea. Collars, shirts, collar buttons, cuff links, white vests, even shoe strings are cared for by this department. Nor is that all!

Every three weeks nine thousand yards of gauze curtains must be washed and ironed. And every three months eleven thousand yards of plush draperies have to be taken down and cleaned. In addition, in summer, the slip-covers for each of the six thousand, two hundred and fifty seats must be laundered twice a week. These seat covers are cut in two parts, which means that twenty-five thousand pieces of furniture coverings must be accounted for, since double sets are required—one set for use while the other set is being laundered.

But we must hurry, we've spent hours here now! Off to the right we find a large beautiful room, well carpeted and fitted with mahogany tables and chairs. This is where Rapee and his assistants rehearse the orchestra. When rehearsals are not in order the men of the orchestra use it as a club room. At present, seven men, coats unbuttoned, sit around a table playing poker. Next to them, four of their colleagues are playing contract bridge. And in the corner to the left of the door, two Russians are attacking each other over a chessboard.



# "I GAMBLED 2¢ and WON \$35,840 in 2 YEARS"

*A Story for Men and Women  
who are dissatisfied with themselves*

THIS is the story of a gamble—a 2c risk—which paid me a profit of \$35,840 in two years. I am not, and never was, a gambler by nature; in all probability I never would have taken the chance if more money was involved. So even if you, too, are against gambling, you will feel like risking two cents after you've read my story.

Some people believe I was lucky. Others think I am brilliant. But this sort of luck I had everyone can have. My type of brilliance is that of any average man.

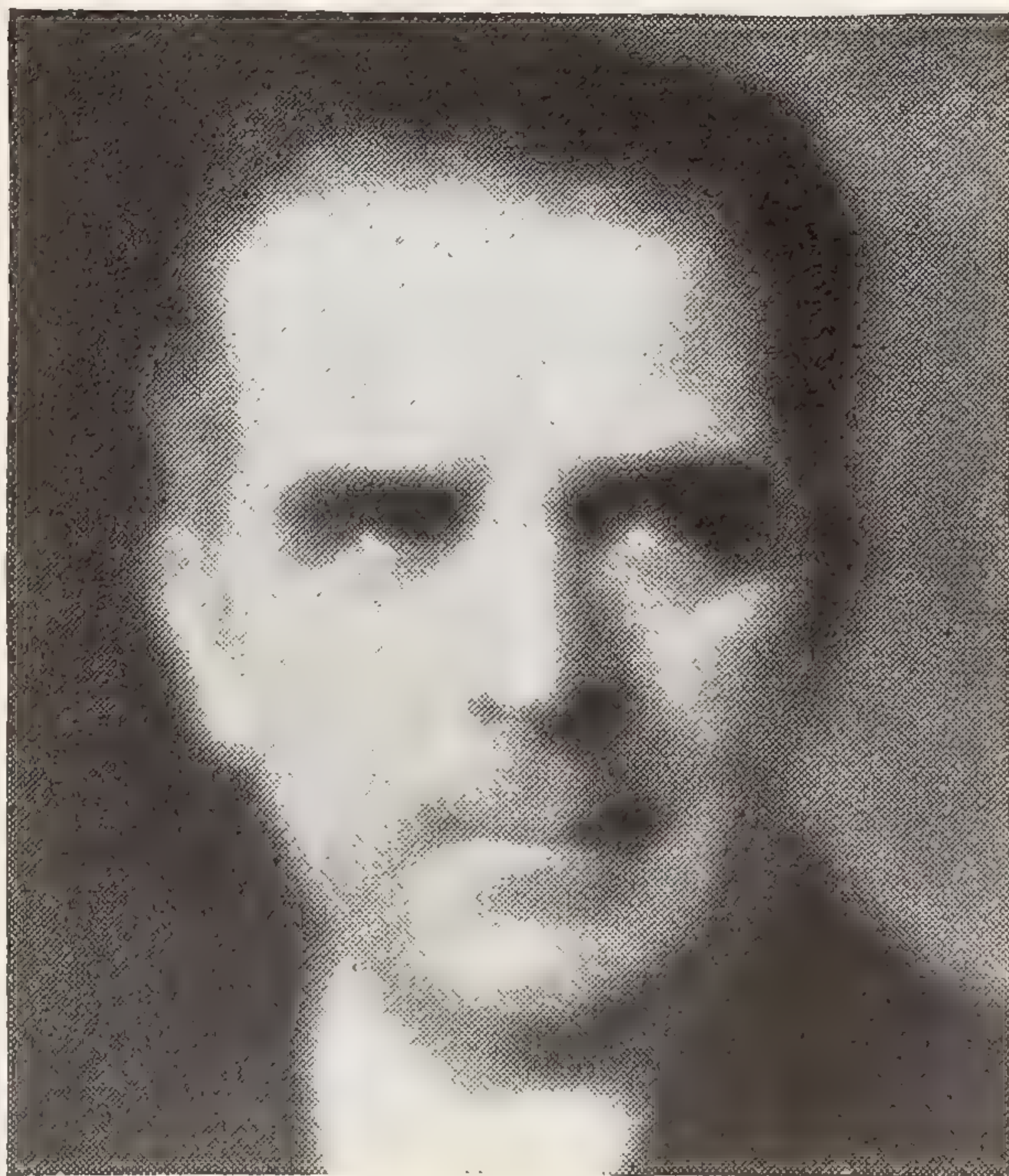
Almost any \$40-a-week wage earner has as complete a mental equipment as I had two years ago. And he feels today just about the way I did then. For two years ago, I too, was in the \$40-a-week rut. My earnings were \$2,080 per year!

I was discontented, unhappy. I was not getting ahead. There didn't seem to be much hope in the future. I wanted to earn more money—a lot more money. I wanted to wear better clothes and have a car, and travel. I wanted to be on a par with people I then looked up to. I wanted to feel equal to them mentally and financially.

But it all seemed hopeless. I was beset with fears. I was afraid of losing my job. I was afraid of the future. I could see nothing ahead for myself and my wife and baby but a hard struggle. I would live and work and die—just one of the millions who slaved their lives away. I was irritable, easily annoyed, discouraged, "sore" at my fate and at the world. I could not think clearly. My mind was in a constant whirl. I was "scatterbrained." I had a thousand half-baked ideas to make more money, but acted on none of them.

The end of each year found me in about the same position as the beginning. The tiny increases in salary, grudgingly given to me, were just about enough to meet the rising costs of living. Rent was higher; clothes cost more; food was more expensive. It was necessary for me to earn more money. So once in a while I got a few dollars more. But it wasn't because of any great change in my ability.

Today I have an income of \$20,000 a year. That's exactly \$17,920 more than it was two years ago. A difference of \$35,840 in two years. My family has everything it needs for its comfort and pleasure. My bank account is growing rapidly. I have my own home in the suburbs. I am respected by my neighbors, and I have won my wife and children's love as only the comforts and pleasures of life can do.



When I am old I will not be a millstone around anyone's neck. My children will not have to support me.

I look forward to the future with confidence and without fear. I know that only improvement can come with the years. Once I wandered through life aimlessly, cringing, afraid. Today I have a definite goal and the will to reach it. I know I cannot be beaten. Once my discontent resulted in wishes. Today my slightest discontent results in action. Once I looked forward hopefully to a \$5 a week increase in salary. Today I look forward confidently to a \$100 a week increase in my earnings.

What magic was it that caused the change in my circumstances? How did I, a \$40-a-week clerk, change my whole life so remarkably? I can give you the answer in one word—Pelmanism. I gambled 2c on it. Yet without it, I might have continued in my old \$40-a-week rut for the rest of my life.

Pelmanism taught me how to think straight and true. It crystallized my scattered ideas. It focused my aim on one thing. It gave me the will power to carry out my ideas. It dispelled my fears. It improved my memory. It taught me how to concentrate—how to observe keenly. Initiative, resourcefulness, organizing ability, forcefulness were a natural result. I stopped putting things off. Inertia disappeared. Mind-wandering and indecision were things of the past. With new allies on my side and old enemies beaten there was nothing to hold me back.

I am writing this in appreciation of what Pelmanism did for me. I want other average men to gamble 2c as I did. For the cost of a postage stamp I sent for the booklet about Pelmanism, called "Scientific Mind Training." Reading that free book started me on my climb. I took no risk when I enrolled for the Course because of the Institute's guarantee. All I gambled was 2c and I am \$36,000 better off now than I would have been had I not written for the book about Pelmanism.

\* \* \* \* \*

The Pelman Institute will be glad to send a copy of "Scientific Mind Training" to any interested individual. This book is free. It explains Pelmanism. It tells what it does to the mind. It tells what Pelmanism has meant to others. For over 25 years Pelmanism has been helping people to happiness. Over 650,000 others have studied this remarkable science. Among those who have praised it are such great world figures as Judge Ben B. Lindsey, Jerome K. Jerome, Sir Harry Lauder, T. P. O'Connor, Major-Gen. Sir Frederick Maurice, H. R. H. Prince Charles of Sweden, and many others. Your whole life may be altered as a result of reading "Scientific Mind Training." Send the coupon. You have nothing to lose. If Pelmanism does not help you it costs you nothing. There is no obligation in mailing the coupon. No salesman will call on you. Decide for yourself what to do after you read the free book about Pelmanism. Mail the coupon NOW.

The Pelman Institute of America,  
71 West 45th St., Suite 165, New York.

Offices in London, Paris, Stockholm, Delhi,  
Durban and Melbourne.

The Pelman Institute of America  
71 West 45th St., Suite 165  
New York City

I want you to show me what Pelmanism has actually done for over 650,000 people. Please send me your free book, "Scientific Mind Training." This places me under no obligation whatever.

Name .....

Address .....

City..... State.....



## How I Lost 97 Pounds



Before  
279 lbs.

### I weighed 279 lbs!

After trying many ways to reduce, a leading insurance medical advisor told me of a natural, pleasant, healthful way. No thyroid or dangerous drugs. *It was easy, natural and absolutely safe.*

I feel better, look better, have more energy and vitality. No wrinkled or flabby skin.

Send name and address for full particulars FREE, without obligation.



Today  
182 lbs.

**M. E. HART**

63 Hart Building New Orleans, La.

## TOBACCO HABIT STOPPED or Money Back!

For more than 50 years The Keeley Treatment has been successful... in thousands and thousands of cases. It has been tried and tested, and it offers you the easiest, quickest, surest way on earth of stopping the use of tobacco without inconvenience or unpleasant effects.

**Thousands Praise Keeley Treatment**  
Heavy, inveterate tobacco users are amazed at the ease with which this wonderful treatment enables them to stop using tobacco. It is the safe, reliable method—known to and endorsed by the medical profession for half a century.

**Take Treatment At Our Risk**  
If, after you have taken this treatment, you are not satisfied, it will not cost you a cent. The Keeley Treatment seldom fails; that is why we can make such an unqualified guarantee. You are judge and jury.



### This Booklet FREE

Every tobacco user should read the amazing facts in this booklet. It tells you what physicians have found out about the harmful effects of tobacco; what insurance statistics reveal, and many other interesting facts. It is free. Send today.

**THE KEELEY INSTITUTE**

Dept. E-500 Dwight, Illinois

**write Quick for SPECIAL OFFER!**

## FORM DEVELOPED



My Big Three Part Treatment is the **ONLY ONE** that gives **FULL DEVELOPMENT** without bathing, exercises, pumps or other dangerous absurdities. I send you a **GUARANTEED TWO DOLLAR**

**14-DAY TREATMENT FREE**

If you send a **DIME** toward expenses. (A Large Aluminum Box of my Wonder Cream included.) Plain wrapper. **IS IT WORTH 10c TO YOU?** If not, your dime back by first mail. Address **NOW**, with ten cents only. Madame K.C. Williams, Buffalo, N.Y.



## SCREEN STARS

**25** Pictures of famous movie stars. Good clear prints. Size 3 1/4 x 5 1/2. Sent prepaid on receipt of 50c.

**JOHN O. WEIGEL PICTURES CO.**  
Box - 521, San Francisco, Cal.

## MONEY FOR YOU

Men or women can earn \$15 to \$25 weekly in spare time at home making display cards. Light, pleasant work. No canvassing. We instruct you and supply you with work. Write to-day for full particulars.

**The MENHENITT COMPANY Limited**  
252 Dominion Bldg., Toronto, Can.

Across the corridor is a somewhat smaller though equally comfortably furnished room for the Kentucky Jubilee Singers, the negroes who entertain you each week in the Roxy program. These men are magnificent, both in stature and in voice. Off-stage they are much as other folks. Four of them are at the bridge table. One is playing a banjo and humming softly. And off to himself, a young, poetic negro sits, a book of Du Bois Heyward's in his hand.

Now you've seen everything back-stage but the furnace room, the ushers' quarters and the room where Roxy broadcasts. You have no interest in heating plants, you can't go into the ushers' rooms because the boys are changing their afternoon regalia and getting ready for the evening—a little matter of changing a soft shirt for a stiff one. So let's wind up the back-stage tour in a grand climax with Roxy and his gang as they broadcast one of their renowned Monday evening programs.

You've all heard Roxy broadcast very often, so we'll just take a glimpse of him and his gang before we say good-night.

As we enter the broadcasting room, we find him standing in front of the orchestra, a little left of the microphone. Without one dominant note in his pleasant voice, he is dominating the crowded hall.

The room itself is queerly shaped, neither round, nor square, nor oblong. The walls are hung with heavy monks cloth to accent certain acoustic properties.

To the left, like geraniums crowded on a four-tier shelf, the sixty-piece choir stands—dressed in French peasant costumes, as after the broadcasting they will go on to the stage for the third show of the day.

Grouped around in a semi-circle is the orchestra, with Rapee ready to conduct. To the left of Rapee is the studio organ with Lew White at the console. The artists who are going to sing or entertain sit on folding chairs around the walls. They all seem to be having a grand time, laughing, joking, greeting each other.

Gamby is back for a visit—the first time in a year. She looks like a large blonde doll, dressed in black velvet and wearing many beautiful diamonds.

Next to Gamby sits Mildred Hunt, the radio sweetheart. Beyond her is Beatrice Belkin in a colorful gypsy costume. The Roxy Male Quartette, Ethel Louise Wright, and Isabelle Herbert are all talking together. Frank Moulin, Harold Clyde Wright, Gladys Rice and Johnnie Deacon—who is making his debut—form another knot.

Going from one to the other is Roxy. "Hello! Hello, everybody." His pleasant voice reaches out and covers his large family. Plainly you see Roxy loves them. And they him. This man around whom their human destinies revolve is a beloved, not a feared figure.

In the hush that came just before the program started, I shut my eyes. I realized that on the other side of the glass slide which separates the control room from the studio, was a stupendous machine which sends this program down to a central broadcasting station and from thence to Boston, Springfield, Rochester, Washington, Pittsburgh, Chicago, Des Moines, Omaha, Atlanta, Charlotte, Nashville, St. Louis, Detroit and Denver. Ten million people are listening in. Men in the Walter Reed hospital. Women drying supper dishes in Kansas farm houses. Children in sanitariums. Bachelor girls in kitchenettes. Racketeers, beggars, millionaires—and just folks. Ten million people in every walk of life!

"Silence, please! We are ready to be-

gin," the announcer says. Then he makes his formal station announcement and is followed by Roxy with his evening's greeting. He tells the radio audience that it is carnival time in Venice, and immediately the orchestra breaks into the first of Ethelbert Nevin's Venetian Songs. Next Gamby, for old sake's sake, sings an Italian street song. Beatrice Belkin, the coloratura, follows her in a high-flung aria to the old tune of "My Hat, It Has Three Corners." All the time we hear laughter and festivity from the carnival background.

Next comes Frank Moulin, that grand radio character who is said to know by heart every note and every word of Gilbert and Sullivan's many light operas. He sings the "Gondolier."

It's getting warmer in the broadcasting room. Rapee takes off his coat as the Roxy male quartette steps before the microphone and sings a travesty on "Rigoletto." This is followed by Hugh White at the organ. Later Mildred Hunt croons a song.

One after another the numbers follow each other until we come to the two high-lights of the evening. First, when Gladys Rice sings, "Lover, Come Back to Me," in her inimitable voice. And second, when Roxy introduces Johnnie Deacon, a tenor. This is Johnnie's first public appearance anywhere. And he is a little nervous. He was a student at McGill University when Roxy discovered him. Now he has given up engineering for singing. As he starts his song, "Dear Old Pal of Mine," a thrill—almost audible—goes through the room. Here indeed is a voice.

We're almost at the end now as Yasha Bunchuk, the solo cellist, plays a deep-toned number. Then comes the concluding Venetian song of Nevin's by the orchestra. Last of all we hear, as we have so many times heard, that clear, pleasant voice of Roxy's saying "Good night. God bless you!"

And as Roxy says it, so clearly, so humanly, whether we believe in anything or not, we turn away comforted.

Yes, Roxy has risen from waiter to foremost moving picture exhibitor in the world because he brings us our dreams. He translates the loveliest of the world's music so that we can understand it. Romance, color, beauty, rhythm, he brings down from their high place and puts in our hands. Whether on the air, on the screen, or on the stage, Roxy is a Merchant of Glory!

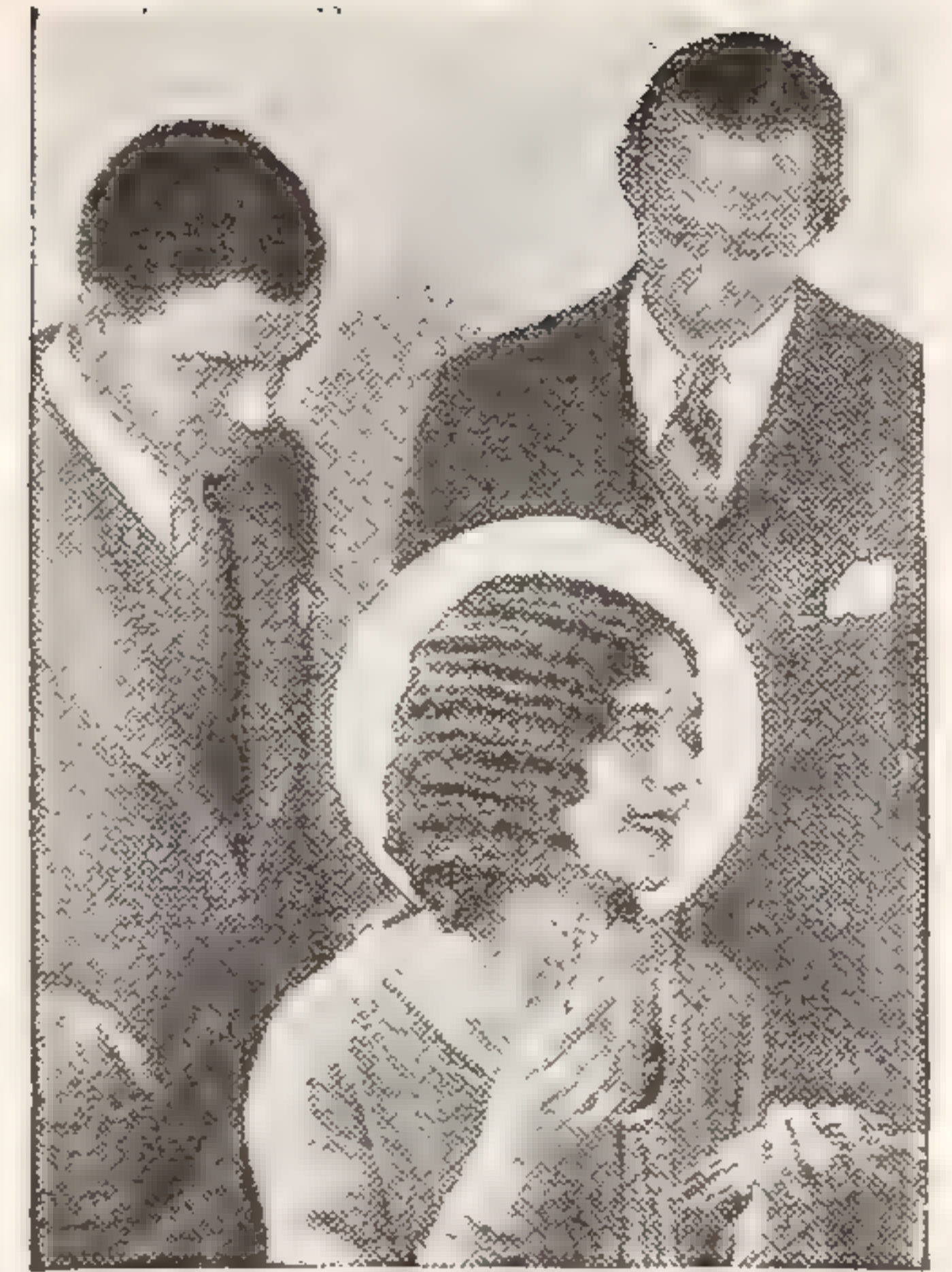


Camilla Horn and John Barrymore in "Eternal Love."





These photographs show Miss Peggy Sidway, before the Marvelous Marcel Molds were adjusted to her perfectly straight long hair. . . . Mme. Sylva's molds—easily and comfortably adjusted to Miss Sidway's brunette tresses. When the molds came out of the hair, she exclaimed with delight, "That's the loveliest wave I ever had. From now on, I'm going to use these molds myself. You can't imagine the time and money we models must expend on our hair, for we must always look well."



Here is a manufacturer with such pride in his product—such confidence in its excellence—that in photographing a demonstration of this product for publication, he invited these representatives of great papers to be present, that readers may be assured of complete truthfulness and entire sincerity in every phase of this advertisement. Such is the straightforward, clean-cut policy of ARCADY HOUSE.

# Marvelous New Marcel Molds Make Any Hair Gloriously Wavy

**In 20 Minutes—At Home—Your hair will look just wonderful!**

## Beauty Specialist Discovers Secret of Successful Home Marcelling

And now the Beauty Parlor brought to your own room!

No more expensive treatments.

No more "appointments," delays, disappointments.

No more tedious "processes"—no more danger from hot irons.

For here Science combines with the Art of the Professional Beauty Specialist to give you what every feminine heart and head has longed for—the perfect waver.

So simple a girl of ten can use it with perfect results.

So speedy that 20 minutes span the gap between straggly, unkempt hair and the glorious waves of your favorite style.

So sure that you can hold any wave you have, or reproduce it perfectly, or create something wholly new.

In your own room—without work of preparation—without electricity or hot irons—free from danger of drying out or searing your hair.

There has never been a waver like this before. Never anything so simple and effective. It is the scientific result of long, intelligent and ingenious invention on the part of an American Beauty Specialist of high repute and established success.

### The great difference between this and all other wavers.

This waver slips into the hair as easily as you pass your fingers through. But it does something no other waver ever does: it locks in! By a simple clip, it holds in place—stays where you put it—and locks the wave in, MOLDING every contour firmly, gracefully, lastingly.

It makes a soft, undulating wave that lasts from one shampoo to another.

If you see your wave becoming faint and loose, all you have to do is slip these marvelous molds into your hair, lock them in place over the wave, remove them in 20 minutes, and, lo! there's your fresh new wave again!

Can such good news for womankind be true? We refer you to every woman who has so far had the opportunity to try out, test and use this marvelous new device. Read what just one of them says:

I think the Marcel Molds are wonderful. My girl friends could hardly believe I had done it all myself, yet it is true that I got a delightful, soft marcel wave in so short a time it surprised me. Will you please send another set for my chum?  
(Signed) B. M. T.

### The Art of Beauty, the Sureness of Science, Create this Marvelous New Molder.

One of America's finest Beauty Specialists brought this waver to us. It is the result of her work and hopes and dreams over many years of professional hair dressing, plus the skill and science we placed at her command with our expert manufacturing facilities.

Margaret Beynon Sylva, of Illinois, in her 17 years of Beauty Parlor proprietorship, with women's hair as her personal specialty, learned all the longing that women have for a successful home marceller. She knew as keenly as you do the expense, the trials, the disappointments—the dangers, even—of the beauty parlor method, with its rush, its new help, its hot irons.

Mme. Sylva helped to make many other wavers before this final success arrived. They slipped out of hair. They were hard to set in—"tricky." She found at last the touchstone of triumph:

### "Make It SIMPLE!"

And with that great idea she came to us. We worked it out. But not so swiftly or easily as these words imply. It took months of the costly time of precision experts to fashion into these few strands of metal that priceless ingredient of simplicity. When you first hold these molders in your hand, you, seeing nothing but some simple frames, may wonder what there was so difficult to make. But when you remove them from your hair and see the glorious results so easily achieved for you, you will know and say, with us, they are worth a hundred times the money!

**Priced Far Below Real Value—at only \$2.97 per set—complete**

You have the opportunity to obtain and possess a set of these marvelous new molders at ANNOUNCEMENT cost.

We want to celebrate with the women of America this genuine advance in the home dressing of "woman's crowning glory." We want you to have a set of these perfect marcellers. So we set the price at a nominal figure—less than the average cost of a single visit to the Beauty Parlor.

And for it, you get a Beauty Parlor of your own, so far as hair waving is concerned, to be yours forever. Because these marvelous molders will last for hundreds—yes, we know by tests, for thousands of waves.

### Send No Money—Just Mail the Coupon Trial Certificate—Liberal Offer—Money Back Guarantee

Give these marvelous molders a thorough and complete trial when you get your set. Then, if for any reason you can bring yourself to part with them, and admit that you can not get a perfect result, you will have your money returned promptly. So far, we haven't found anyone who doesn't enthuse after 20 minutes' use. Remember, a girl of ten saw immediately how to use her set, put them in her hair, and got a beautiful marcel in 20 minutes. Surely you can do the same.

You need not risk a penny. Just sign and mail the coupon Trial Certificate. Note that our announcement cost is only \$2.97. We can not afford to carry a book-keeping charge at this figure, so we ask you to deposit with the postman the sum of \$2.97, plus a few cents' postage, when he brings your set. Order now, so we can serve you immediately out of our yet limited production. Get yours now and be first to astonish your friends with the glorious, enviable waves these molders fashion. Fill in and mail the Coupon Trial Certificate this minute.

**ARCADY HOUSE**

7 W. Austin Ave.

Chicago, Ill.

### COUPON

#### TRIAL CERTIFICATE

ARCADY HOUSE

S-47

7 W. Austin Ave., Chicago, Ill.

Gentlemen: I want a set of your marvelous molders. I agree to deposit \$2.97 (plus postage) with the postman when he makes delivery. If results are not to my entire satisfaction, I will return the marvelous molders within five days and you are to refund the purchase price.

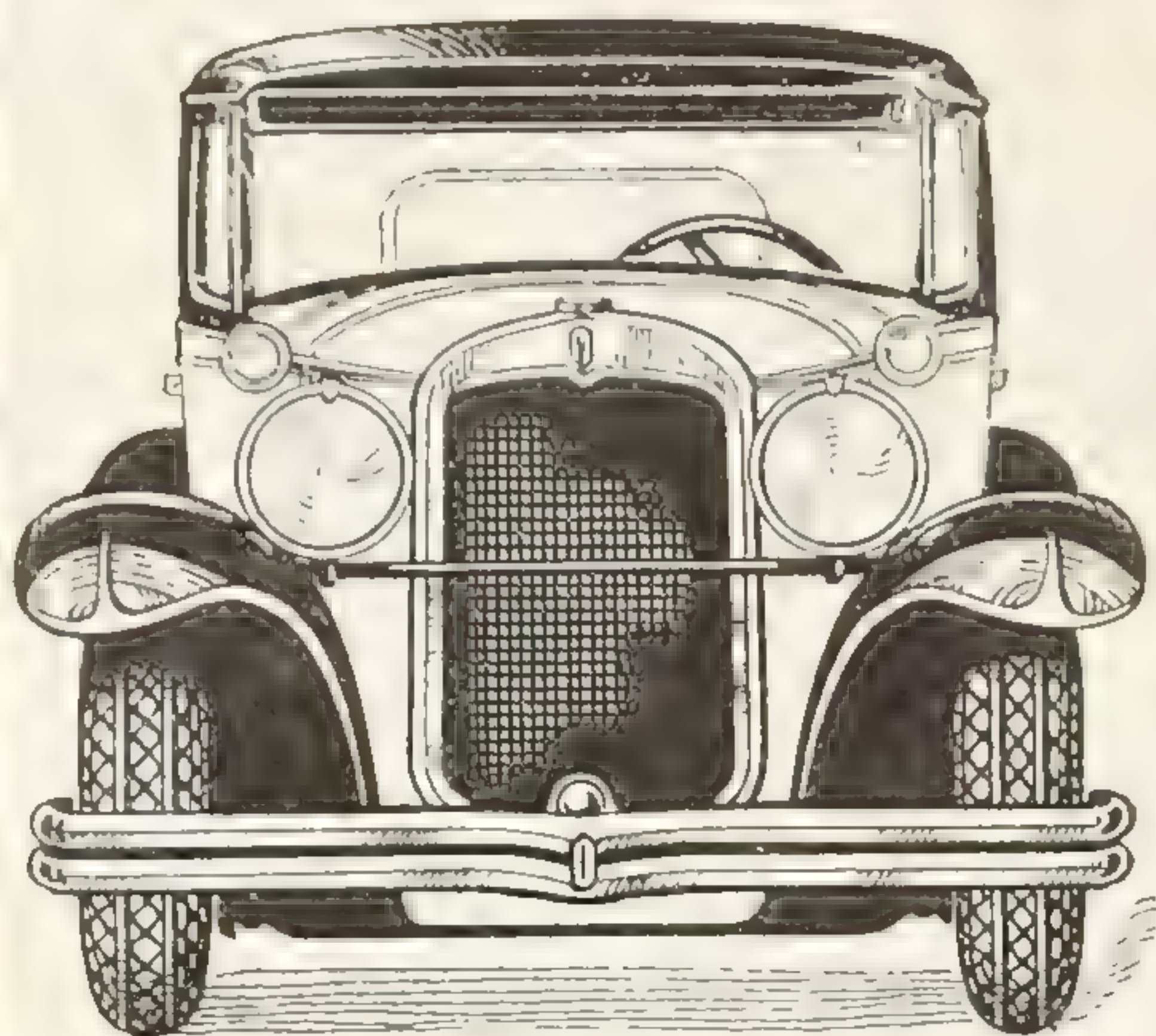
Name .....

Address .....

NOTE—If you expect to be out when the postman comes, enclose \$3.15 with your order and the marvelous molders outfit will be sent post-paid.



# Win a Nash Sedan

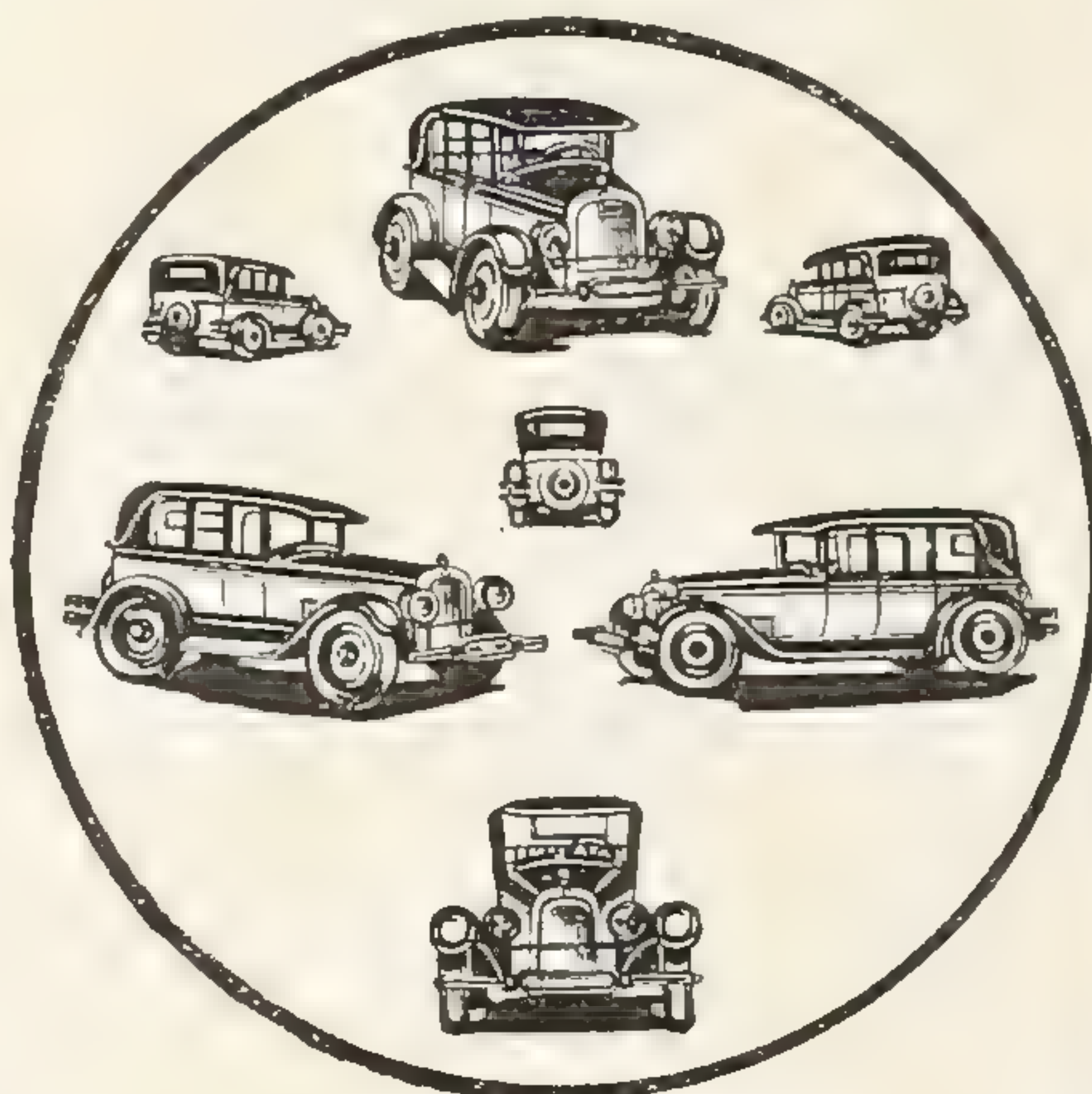


or  
\$2,750.00  
in Cash

Someone who answers this ad will receive, absolutely free, a fully equipped 7-Passenger, Advanced Six Nash Sedan, or its full value in cash (\$2,000.00). We are also giving away a Dodge Sedan, a Brunswick Phonograph and many other valuable prizes—besides Hundreds of Dollars in Cash. This offer is open to anyone living in the U. S. A. outside of Chicago.

## Solve This Puzzle

There are 7 cars in the circle. By drawing 3 straight lines you can put each one in a space by itself. It may mean winning a prize if you send me your answer right away.



## \$750.00 Given for Promptness

In addition to the many valuable prizes and Hundreds of Dollars in Cash, we are also giving a Special Prize of \$750.00 in Cash for Promptness. First prize winner will receive \$2,750.00 in cash, or the Nash Sedan and \$750.00 in cash. In case of ties duplicate prizes will be awarded each one tying. Solve the puzzle right away and send me your answer together with your name and address plainly written. \$4,500.00 in prizes—EVERYBODY REWARDED.

**John T. Adams, Mgr.**

Dept. 3815, 323 S. Peoria St., Chicago, Ill.

**John T. Adams, Mgr., Dept. 3815,  
323 S. Peoria St., Chicago, Ill.**

Dear Sir:

Here is my solution to the puzzle.

My Name.....

Address.....



### DEVELOP YOUR FORM!

Our scientific method highly recommended for quick, easy development

#### LA BEAUTE CREME

for improvement of bust, neck, face arms and legs

Used with great success by thousands. Inexpensive, harmless, pleasant. Successful results or money refunded. Full particulars and proof (sealed) free. Write for special offer TODAY.

LA BEAUTE STUDIOS  
857SA Hamilton Terr., Baltimore, Md.



### Movie Fans ATTENTION

All the famous Stars in their latest and best poses. 8 x 10 originals—Special for a short time, 25c. each or 5 for \$1. Scenes from all the recent photoplays. 8 x 10 photos 25c. each in lots of 5 or more. Send 2c. stamps or money order. Satisfaction guaranteed. 14 Valentino poses, also scenes from his various photoplays.

S. BRAM STUDIO  
Film Centre, 9th Ave. & 45th, Studio 294, New York City  
DEALERS INVITED

## Giving the Children a Chance

(Continued from page 25)

of William Desmond. Hobart Bosworth's son George, and Pat O'Malley's daughter Eileen, Tim Holt, son of Jack, Barbara Denny, daughter of Reginald, Erich von Stroheim, Jr., and Billy, son of the late Wallie Reid.

"We rented space at the Metropolitan Studios, where no other company was working, which was a very good thing since my small actors were all over the place. Their parents evidently trusted me for only one mother appeared on the set—mothers are usually the curse of the director!—'Darling, what's the matter?—She doesn't want to play with the doll, she'd rather have the engine!' and 'Laugh, lover—show Mrs. Brandeis your dimples!' or 'Couldn't you let Gertie do the big scene. She's much cleverer than Elizabeth!'—Just a sample of the screen mother at times!

"The picture was a great success and the happiest engagement I ever had."

"The Young Visitor" and "The Young Visitor Among the Stars" succeeded this picture, these two one-reel travelogues being a collaboration between Mrs. Brandeis and John Begg, now with Fox Movietone, who ground the camera.

The first film dealt with the adventures of a small girl and boy in Hollywood and showed the Hollywood Bowl, the Egyptian and Chinese Theatres, the boulevard, all the weird ice cream palaces, windmill bakeries, brown derbies and quaint houses. The second, showed the children visiting the various stars, ending with a call on Carrie Jacobs Bond and the singing of 'The End of a Perfect Day.'

Both these films made a terrific hit in London and abroad generally, which may have added impetus to an idea that had been germinating in Mrs. Brandeis' mind for some time.

"I had observed that Marie Madeline learned twice as swiftly if I showed her pictures of whatever constituted her lessons, so it seemed to me that it would be an excellent thing to teach children about other lands by means of films made in the actual countries being studied."

In pursuance of this idea, Mrs. Brandeis has written children's books covering the pictures in her series of "Children of All Lands," these books being issued by the Flanagan Book Publishing Company.

The pictures already completed are "Little Indian Weaver," a story of the Navajos, "Wee Scotch Piper," on the bonny banks of Loch Lomond, "Little Swiss Wood Carver," in the shadow of the Alps, and "Little Dutch Tulip Girl" in Volendam, Holland, the only place in the dike country where native costumes are still worn.

The Navajo picture was the first effort, in which Bunty, a five-year-old girl, child of a Navajo mother, played the lead, a holy terror of an infant who could get into more mischief in a minute than the average youngster can think of in a week.

"When it was necessary for Bunty to cry for the sake of the story, I was afraid I might have to scold her," smiled Mrs. Brandeis. "but I talked to her about her poor little dolly about to be eaten by a sheep and Bunty wept so bitterly she couldn't be stopped."

With this picture, Mrs. Brandeis visited the schools and explained her plan. Now the series is used thus: the teacher tells her pupils what country they are to see; a

Subscribe to SCREENLAND

and be sure of getting your copy every month.

\$2.50 one year

\$4.50 two years



pupil finds the place on a map and others tell what they know about it. Then the picture is shown and afterwards the children give their impressions and ask questions.

The next three films were made abroad, as the rest of the series will be, Mrs. Brandeis producing, directing, writing, cutting and titling her output.

"When children see the Scotch picture, they will learn that people do not walk about Scotch streets in kilts. It is only gentlemen of great wealth who wear them as they stroll about their vast estates," remembered Mrs. Brandeis.

Acquiring a cameraman who had made news reels in Switzerland, the young producer was guided into various out-of-the-way places that she would not have found by herself. Her difficulty, however, was the language, for she had expected to work in the French part of Switzerland and found herself instead where only Swiss was used.

"We were eager to get shots of the dogs at St. Bernard Hospice, but were refused and only managed to get them after a long and wearing struggle. We would like to have photographed the priests but this was not permitted. A short time before we got there, a picture company had worked around the monastery and when the picture was released the astounded priests discovered that they were a part of a triangle sex story.

"It was easy to make the travelogue part, and we loved doing it. 'Here's the Lion of Lucerne!' we'd say, 'he doesn't have to smile or anything. Let's shoot him!' And we did.

"The Holland picture was the worst to make for none of Volendam's citizens wish contact with the outside world though it is only an hour from Amsterdam. After explaining that our picture was for educational purposes, we were granted permission to begin, with an interpreter.

"Just try to get a smile out of those stolid little Dutchmen!

"Children will learn that wooden shoes have gone the way of Scotch kilts, but I think they will be interested in the way of life of these little Dutch brothers.

"Probably the Tulip Girl is the last picture that will be made in Volendam for many a weary day, because Josephine Baker, colored dancer, shocked the good people of the town by dancing in the streets, even making a little four-year-old lift her ankle-length skirt to her dimpled knees. What a scene ensued! When the excitement had subsided and Josephine had fled, I tried to finish the picture, but a law that no more pictures could be made went into effect immediately and I had to leave. Luckily I was practically through."

But with all the grief entailed, making the series of "Children of All Lands" has proved worth while, and the woman whose idea of making lessons easier and more interesting has been rewarded with honors beyond the dreams of Hollywood.

Over a ladder of children the world may climb to peace!

The carnelian necklace and bracelet set offered by Sue Carol to one of her fans has been awarded to

MISS LOUISE MERRILL,

P. O. Box 269,

Greenville, South Carolina,

for her clever letter.

## How to Keep Love when excess fat might lose it

People who are over-fat lose in youth and beauty, health and vigor. What a pity. Excess fat is now easily controlled. You see that in every circle.

Some years ago science discovered a great cause of overweight. It lies in a gland which is under-active—a gland which largely controls nutrition. Fat is not lost to stay lost until that defect is corrected.

The modern method of treating obesity is embodied in Marmola prescription tablets. They were perfected in a famous medical laboratory. People have used them for 20 years—millions of boxes of them. They have told the results to others, and year by year the use has spread.

Today you see the effects in every circle.



Slender figures are the rule. Countless people who were over-fat now have normal weight. Women look younger, more attractive. Men have gained in vigor. One great reason is found in Marmola.

Each box of Marmola contains the formula, also the scientific reasons for results. You know what you are taking and why. No hard work, no starvation. Just

be moderate. Then take four tablets daily until weight comes down to normal.

Try Marmola, because of what it has done for over 20 years for so many. The results will be a revelation to you. Do this for your own sake. Do it now.

Marmola prescription tablets are sold by all druggists at \$1 per box. If your druggist is out, he will get them at once from his jobber.

## MARMOLA Prescription Tablets

The Pleasant Way to Reduce

### "Arlington Operated"

## HOTEL ANSONIA

Broadway, 73rd to 74th Streets  
NEW YORK CITY

5 minutes to Theatres and Shopping Districts.  
12 minutes from Penn. and Grand Central Stations.

1,260 ROOMS (All Outside)

New York's most complete hotel. Everything for comfort and convenience of our guests.

#### TWO RESTAURANTS

Open from 6:30 A. M. until midnight.  
Music, Dancing, 2 Radio Orchestras, Ladies' Turkish Bath, Beauty Parlor, Drug Store, Barber Shop, Stock Broker's Office. All in the Ansonia Hotel.

#### TRANSIENT RATES

300 Rooms and Bath..... per day.....\$4.00  
Large Double Rooms, Twin Beds,  
Bath .....\$6.00 per day  
Parlor, Bedroom and Bath (2  
persons) .....\$7.00 per day

#### Special Weekly and Monthly Rates

A restful hotel—away from all noise and "dirt" of the "Roaring Forties." No coal smoke; our steam plant equipped oil fuel.  
Coolest Hotel in New York in Summer

#### THE ANSONIA

In conjunction with the Hotels Marseilles, Anderson, Richmond and Cosmopolitan

## NED WAYBURN

America's Foremost Dance Authority, who staged the Best Editions of the "Follies" and over 600 other Musical Shows, Offers

### HOME STUDY COURSES in STAGE DANCING

at fraction of N. Y. Studio Costs

CRITICS declare that the Home Study Course in Stage Dancing perfected by Mr. Wayburn is the easiest—yet most thorough and practical course of its kind ever devised. It covers every type of stage dancing, including Stage Make-up—it follows exactly every detail of the Courses given daily at Ned Wayburn's famous New York Studios—it is identical with the method that has helped to bring Stardom to hundreds of Stage and Screen celebrities. So easy that children can grasp it readily.

#### Free Book Tells All

If you are interested in a stage dancing career or even if you are interested in stage dancing merely as a sure road to health and beauty—send for Ned Wayburn's new, interesting FREE booklet JHIF, which gives complete details of his marvelous Home-Study Course. It tells how he makes dancing stars and what he can do for you.

For  
Health  
Beauty  
Popularity  
Success

## NED WAYBURN Studios of Stage Dancing Inc.

1841 Broadway (Entr. on 60th St.) At Columbus Circle, New York City. Open all year 'round. 9 A. M. to 10 P. M. Except Sundays (Closed Saturdays at 6 P. M.) Phone Columbus 3500.

## Learn Winning BRIDGE from WHITEHEAD

### Auction or Contract

Now you can learn correct winning Bridge—either Auction or Contract, or both—from the world celebrated authority and championship player, Wilbur C. Whitehead. Here is the quick, easy, NATURAL way to become a skilled player, to be sought as a partner and consulted as an expert by the best players in your circle.

Whitehead's new conversational home studio lessons are just like private instruction, and at less than one-tenth the cost. You learn by virtually playing actual games with Whitehead.

**Send for Free Book** Find out how you, too, may improve your game tremendously with but very little effort; how you can learn the new and popular Contract Bridge. Write today for interesting free booklet, sample instruction and full details of this natural, easy way to learn correct, winning Bridge.

**The Whitehead Bridge Studios** **Vanderbilt Hotel, Suite 1953, New York, N. Y.**



## Lose 10 to 20 lbs.

NO DRUGS—NO SALT BATHS



Now the famous Hollywood Method of Reducing is offered to the public at nominal cost. Consists of three weeks' course—weekly instructions specially prepared for individual's requirements. Being used with remarkable success by actors, actresses, producers, business men. They tell of improved health, more pep, greater joy in living. Method endorsed by leading physicians. Follow the Hollywood Method—see excess pounds disappear—feel better—look better. Price \$3 for complete course. Send check, money order, or currency to

### HOLLYWOOD METHOD

1109 Garrick Building Chicago, Illinois

## BLACKSTONE

*A hotel of refinement!*

50 EAST 58TH STREET  
NEW YORK

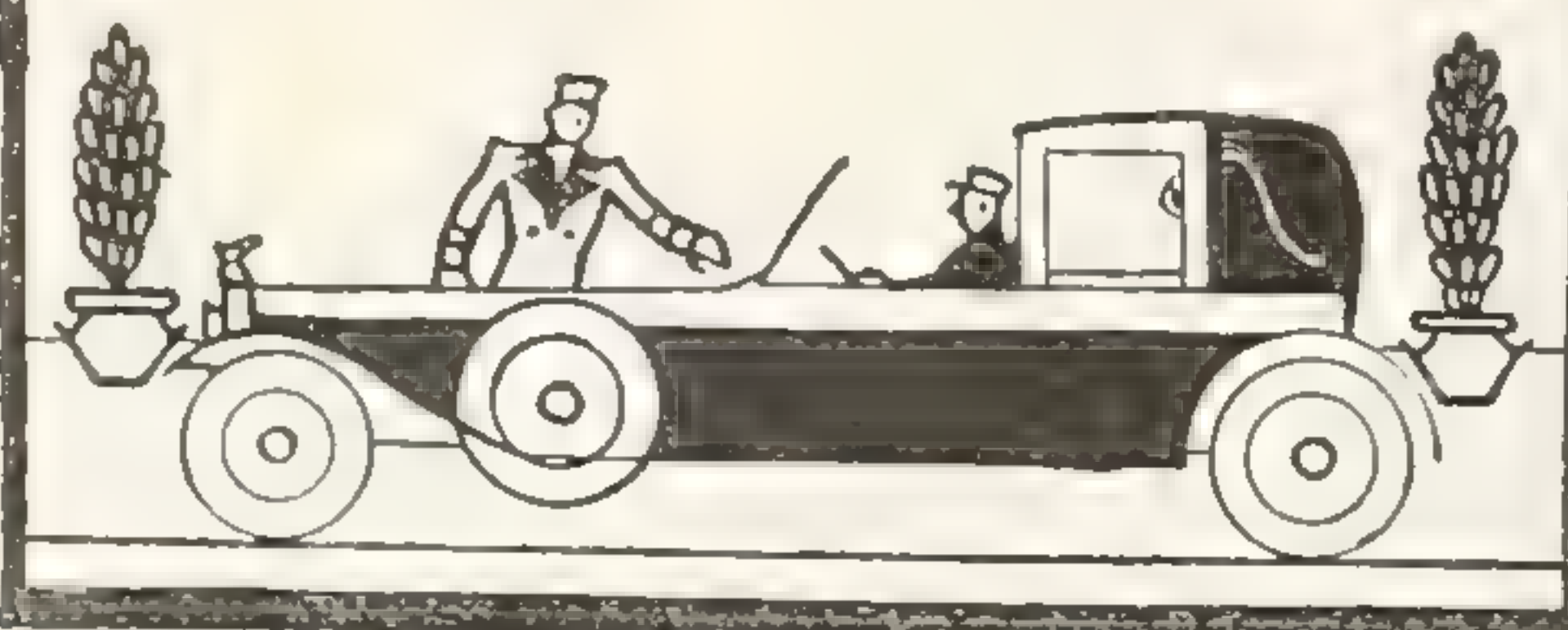
In the fashionable Park  
Ave. and Plaza districts

Large outside  
sunny rooms  
elegantly  
furnished

Single Room and  
Bath ..... \$4-\$5  
Double Room and  
Bath ..... \$5-\$7  
Parlor, Bedroom  
and Bath.....\$10-\$12

Special low weekly  
and monthly rates

Telephone Regent 8100





### FREE WHILE They Last

Learn about a secret method—how you can have "Beautiful New Skin in 3 Days." Amazing German Discovery. Men and Women, Old and Young can get rid of disfiguring facial blemishes and have soft NEW youthful skin. Your friends will marvel at the change. **Wrinkles, Freckles, Blackheads, Pimples GONE!** RUSH name and address for Free Beauty Treatise. Write MARVO, 1700 Broadway, New York City. Dept. C63

## The Man of the Moment

Continued from page 45

Gary was a gangling, awkward seven and his light o'love was a burnished-haired school mar'm who taught him the three r's.

We are sorry to relate that the youthful teacher was never aware of this gray-eyed boy's adoration.

Interviewers find Gary a difficult subject. He can and does lapse into long thoughtful silences after each question, and then he answers in a very few clipped-off words. He talks only when he has something to say. A remarkable habit for one who has lived four years in Hollywood.

Few people know that Gary started out upon an artistic career that had nothing to do with motion pictures. He had studied drawing throughout his years at high-school and college. Commercial art, even cartoon work was his aim. and with this as his chosen career he landed in Los Angeles, Thanksgiving Day, 1924, in search of some quick money.

After many discouraging applications for work with local advertising companies and newspapers he came to the dismal conclusion that quick money was not to be found in the field of art. He needed ready cash—at least he needed it for his family. Things had not gone so well on the Montana ranch since the war. Those scenic acres, bounded by snow-clad mountains to the north and the Missouri River to the south, were mortgaged to the hilt, draining the Cooper resources with a deadening steadiness.

Quick money, cash-in-a-hurry, funds, checks, currency, ready money—like a tattoo the words beat upon Gary's conscious and sleeping moments for months.

While he was in this quagmire of indecision, he discovered that good horsemen could earn from fifteen to twenty dollars a day riding for western pictures.

The Montana ranch, where he had learned to ride like a cowhand, the ranch that sent him West in search of quick money, hurled him bodily into the arms of opportunity. He found plenty of work with the independent producers along 'Poverty Row,' and was able to send some alleviating checks to Montana. He had no illusions about his ability to act. His purpose was single-tracked—to make enough money to save the ranch and to help him start in commercial art work.

But a telephone call one rainy day in the winter of 1925, changed all Gary's well-laid plans. The Sam Goldwyn Casting Offices curtly bade him appear the next morning for a small riding part in a picture called "The Winning of Barbara

Worth." The 'small riding part' turned out to be an emotional role, and in the vernacular of Hollywood, he wrapped up the production and took it home under his arm!

Before the picture was released in Los Angeles, he signed a long-term contract with Paramount. Gary says that even that legal-appearing document did not inspire him with rosy visions of a dramatic career. He would make a small pile in a couple of years of hard-riding westerns and return to his original purpose—commercial art.

After one Paramount horse opera, the faint rumbling thunder of popularity was heard gathering about the Paramount Studios. Gary was quickly dispatched into society dramas, before he knew how to manage a cocktail glass or properly kiss a feminine hand.

As for the ranch—no, Gary has not forgotten it. The only vacation he has received since arriving in Hollywood four years ago was spent on that ranch. With but ten days of leisure ahead, Gary jumped the next train and stayed on the old homestead until the last minute. Within the next year he plans to build a new lodge for himself and his family about a mile from the old home. He will spend any leisure time he can extract from the studio, fishing in the river, hunting in the mountains, riding over the trails that he has known since childhood.

Gary is not squandering his money on cars, estates or Hollywood night life. His dreamy gray eyes seem to be able to see something beyond such temporary possessions. Perhaps ten thousand acres in Montana make a 200-foot lot in Beverly Hills look inconsequential. Perhaps the nights in camp by mountain streams make Hollywood parties appear ridiculous. Perhaps the swift-footed broncos of the range make the best eight-cylinder motor tame transportation. Perhaps the midsummer sunsets on snow-rimmed mountain peaks make the feminine beauties of Hollywood appear artificial.

All of them, that is, except Lupe. Ever since Gary played La Lupe's lover in "Wolf Song," he has been her accepted suitor. The little Mexican girl has stolen into the heart of the big boy from Montana and stayed right there. She is fiery and passionate and playful. He is languorous and quiet and strong. But they are both children of nature—both absolutely natural and without pretense. And now that Lupe Velez has announced her engagement to Gary Cooper we have a new romance on our hands.

## In New York — Continued from page 75

a knock-out hit on the screen," she says frankly. "And of course I'm stubborn enough to think it isn't my fault, but blame it on the fact that I've never had a real break. Just when I think my career is taking a new lease on life, I don't get the rôle I've been counting on, or something happens. However, I'm still hoping. Maybe some day some director or other is going to give me a chance and then we'll see if I make good. If I don't I'll be the first to know it, and I'll know the fault is mine."

But if you've ever seen Margaret on the

screen—in "Sunrise," for instance—you know that all she needs is a chance. In the Murnau picture she was believable in a weird role, and proved she can play a vamp without straining the credulity of her audience. But somehow she has had few good parts. "The Office Scandal" does offer her some opportunity, however, of which she takes full advantage. She shares honors with Phyllis Haver, the star—who, by the way, is one of her best friends. It was Margaret Livingston who introduced Phyllis to her future husband, Bill Seaman.

Right now Margaret is simply fascinated



by New York—its theatres and its people and its parties. She wants to go on the stage and she may do a talking picture here. Meanwhile she has skipped down to Palm Beach for some sunshine. I'll let you know her plans when she comes back.

I don't know how you feel about Harry Langdon but he will always be one of my first favorites. And when I saw him in vaudeville the other day I couldn't see why some producer didn't grab him for the noisies. Gosh, he's funny! Of course you know he is a great comedian but somehow his last pictures weren't so good. They say that Harry wanted to be the whole show—to star, to direct, to manage every department of his pictures; and of course that usually results disastrously. But when you meet Mr. Langdon you can't believe he is like that at all. He is a very quiet, rather shy man, much the most serious of all the comedians. Of course before I was to meet him I conjured up my vision of the immortal Harry of the movies—pained expression, funny hat, floppy pants, and all. Imagine my amazement when I saw a very well-dressed, self-possessed, dignified gentleman who greeted me gravely and made not a single wise-crack! I felt as dumb as the screen Harry looks. He is making a great hit in his return to the vaudeville stage that he left for the movies some years ago, and it is inevitable that the audience which applauds him frantically will flock to see him when he makes his bow in talkie comedy. Well, I'm for him.

Milton Sills, Doris Kenyon Sills, and Kenyon Sills stole into town and into seclusion before anyone could stop them. Of course you know who Kenyon is? Why, he's the small son of Milton and Doris; and his screen-star parents wouldn't dream of travelling without him. Mr. and Mrs. Sills were about to start a new picture, playing together for the first time since the talkies have made them both doubly famous in "The Barker" and "Interference," when Milton was taken ill and Doris decided he needed a vacation. So east they came, to stay until Mr. Sills completely recovers his health. Then you'll see them together again, and their talkie will be well worth waiting for.

Lya de Putti left for Europe, to everybody's regret. The little Hungarian has become very popular since she has been over here, and all her friends are hoping she won't stay away too long. Somehow de Putti never made the success here on the screen that she did in person, and the talkie vogue was the last straw. There seemed to be no place for little Lya, and so she accepted an offer from British International to make a picture over in London. It seems such a shame to see her go, for she never looked prettier! With her elfin little face and short hair-cut she looks about fifteen.

And now—Lupe! She has only just arrived at this writing, so New York is not yet completely demolished. They tell us that Hollywood is wondering just what the wild little Mexican will do to upset our equilibrium. So far, not a thing. Lupe arrived fresh from triumphs in Chicago. The Windy City worked itself up into quite a state over her, we hear. Perhaps New York will follow its tradition and refuse to be disturbed by anything that interests Chicago. But I hardly think so. Give Lupe a chance to catch her breath after her train ride and then—watch out! And wait until next month for real news about her.

Free  
proof



## Waist and Hips Quickly Reduced

*without dieting, drugs or exercises*

**W**AIST and hips 2 to 4 inches smaller—in 10 days. That's what the new Perfolastic Reducing Girdle has done for thousands of delighted women. We urge you to try it, too—at our risk.

Made of finest quality, fresh, live Plantation Rubber by the famous Goodrich Rubber Co., Perfolastic reduces by *automatic massage*. With every breath you draw, every step you take, its continuous gentle pressure breaks up fat cells, moulds away flabby flesh as an expert masseuse would. Cool, comfortable, light—some models weigh as little as 9½ ounces (garters included)—full of tiny holes to let skin breathe.

**FREE ILLUSTRATED BOOKLET** gives full details about this marvelous girdle and special 5-day trial offer with money-back guarantee that protects you from all risk. Send for it today. No obligation. Simply fill out coupon and mail to Perfolastic, Inc., Dept. 35, 79 Madison Ave., New York City.

Perfolastic, Inc., Dept. 35,  
79 Madison Ave., New York City.

Without obligation, please send me FREE BOOKLET describing and illustrating the new Perfolastic Girdle, also special 5-day trial offer.

Name .....

Address .....

City.....

State.....

# WIN AIRPLANE

and *Actual Pilot's Flying Course!*

## or \$3,745.00 in CASH!

IF YOU PREFER.

**PUZZLE FANS!** Last year we awarded to over 800 people automobiles and other valuable prizes, and in next few months will award between 300 and 400 more prizes through our puzzles just to advertise and expand our business! Mrs. John Gillies, Mrs. Nellie C. Walters, Miss Leola Markus, C. F. Weiting, Charles Vogtmann, J. C. Long, A. F. Holt, each won automobiles or cash prizes from \$600.00 to \$3,500.00 through our last puzzles. We spend over \$150,000.00 on these offers each year. Here's a big new one for you.

### Find the Twin Airplanes

Here are ten pictures of the 1929 90-h. p. Waco Airplane which, together with free flying instruction, we are giving free in our "friendship campaign." (You can have the cash, if you prefer. Decide after you are announced as winner.) No, these pictures are not all alike, even though they look alike. The difference may be in the markings on the wings, bodies or tails of the airplanes. Only two airplanes are exactly alike. Can you find them? Just send the two numbers of the twin airplanes on a post card or letter—today.

**Certificate for \$500.00 to Add to Largest Prize Sent at Once as Below if You Find Twin Airplanes**

Quick action! Find the twin airplanes and we will send, as soon as correct answer is received, Certificate for \$500.00 to add to first Grand Prize, if you are prompt and win first prize, or a total of \$4,245.00 (cash if preferred) and directions for getting combined prize. First Grand Prize is a brand new Waco Airplane and actual flying instructions by experienced air mail pilots, all fully paid for by us. Twenty-four other prizes, valued as high as \$1,000.00 and including five other free aviation courses. In case of ties, duplicate prizes will be paid to persons tying. **NO MORE PUZZLES TO SOLVE.** No cost or obligation. Nothing to buy, now, later or ever. Just send the numbers of the twin airplanes in a letter or on a post card. That's all. Send no money but **BE PROMPT.**

**L. S. RENO, Room 31, 54 W. ILLINOIS ST., CHICAGO, ILL.**

**Cuticura**  
The Sanative, Antiseptic  
Healing Service  
*Unexcelled for fifty years*  
Soap • Ointment • Talcum • Shaving Stick  
25c. each at all Druggists

**WORK ABROAD!**  
WANT TO TRAVEL?

Romantic . . . wealthy Southern countries need you. Want to go? Exceptional opportunities for young folks in Central and S. America, West Indies, Australia, etc. American employers pay fare and expenses. Get list, and "How to apply for position." Write today.

**TROPICAL SERVICE BUREAU**  
14606-Do Alma Ave., Detroit, Mich.



# Pick Your Own Job!

**RAILWAY POSTAL CLERK**  
\$1900 to \$2700 a year  
**POST OFFICE CLERK**  
\$1700 to \$2100 a year  
Special Clerks at \$2200 and \$2300  
**CITY MAIL CLERK**  
\$1700 to \$2100 a year  
**R. F. D. MAIL CARRIER**  
\$1800 plus \$12.24 per mile a year  
Pay of Rural Mail Carriers, it is estimated, will run from \$2090 to \$2300 a year  
**CUSTOM HOUSE POSITIONS**  
\$1140 to \$2700 a year  
**POSTMASTER**  
\$1200 to \$2500 a year and up  
**INTERNAL REVENUE POSITIONS**  
\$1140 to \$2700 a year  
**DEPARTMENTAL CLERK**  
\$1140 to \$1500 a year and up to \$2700

## I'll Show You How to Get It

I have shown thousands how to secure these splendid, attractive positions. Take *your* pick of them, decide which one you want. I'll help you get it. It's easy to pass the Civil Service examinations—if you **KNOW HOW**. And that's my business. For eight years I was a member and later Secretary of the Board of Examiners for the Second Civil Service District. I know just how to train you so you can be **SURE** to pass your examinations with a high mark, and be sure to qualify for the positions open.

Don't be satisfied with ordinary low-pay jobs that get you nowhere, that start you off in a rut and keep you there. Work for Uncle Sam, the finest, squarest, most dependable boss in the world. There's a wonderful position waiting for you—a position that pays from \$1,900 to \$2,700 a year to start, steady work, easy hours, vacations with pay, and good opportunities for rapid advancement to better-paid positions.

## STOP WORRYING ABOUT THE FUTURE



Quit Worrying about your job or your pay! You can earn from \$1,900 to \$2,700 a year in a job with Uncle Sam. Think of **NEVER WORRYING** about where the money's coming from for the things you **MUST HAVE!** Get rid of the bugaboos of hard times, strikes, lock-outs, layoffs. Hard times do not affect the Government employee. In a Civil Service job your pay comes regularly all year 'round. You can **COUNT** on exactly what you will get. Increases are in position and salary. If you are an average man, you don't get as much as the average Government employee! They get \$1900 to \$2700 a year to start and they get it.

**FREE WRITE TODAY FOR MY FREE BOOK**

## "HOW TO SECURE A GOV'T POSITION"

If you are an American, eighteen years old or more, you are eligible to a Government Civil Service Position, and I want you to have a copy of my splendid book, telling how you can qualify in your own home to become a Forest Ranger, Railway Postal Clerk, Postmaster, Customs Service Man, City Mail Carrier, Internal Revenue Positions, Panama Canal Clerk, or any of the other positions which are fully described in my book.

Send in the coupon today or just a postal card. Find out now all about my money back agreement, and just how I can help you to land a steady, good-paying position with the U. S. Government. Mail the coupon or postal today. Address

## PATTERSON SCHOOL

A. R. PATTERSON, Civil Service Expert  
35 Wisner Building, Rochester, N. Y.

Patterson School,  
35 Wisner Building, Rochester, N. Y.

Send me your big FREE BOOK and tell me how I can secure a position with the U. S. Government. This doesn't cost me a penny.

Name..... Age.....

Address .....

City..... State.....

## Put On Your Party Clothes!

Continued from page 31

natural and charming, and she hasn't a mannerism, bless her!"

"THESE parties at the Breakfast Club are just like home parties, aren't they?" demanded Patsy, as we entered the Dog House, which is the little house, luxuriously furnished, outside the big pavilion, where guests of a big party meet first, powder their noses in the little Chinese dressing rooms—I mean the girls do—and have tea or ginger ale as they greet each other.

It was Billie Dove who was giving the party, her own home not being big enough to accommodate the crowds she had invited, and presently the first arrivals had to move on to the pavilion so that late comers could find room.

Billie was looking exquisitely lovely, as usual. She wore a white dress adorned with sequins, and her hair ornament was a long spray of brilliants, which caught up her growing hair at the nape of her neck.

"Oh, there is Sharon Lynn! She's with Paul Page, as usual," remarked Patsy. "I hear that Paul is very serious over Sharon, but that she isn't serious at all herself. But then, you never can tell about Sharon. I'm just sure that she will marry somebody that she has been engaged to about fifteen minutes."

Lovely little Lya de Putti entertained a circle of men, as usual, but was a little *trist*, because she has an accent and therefore feels that she cannot be in talking pictures.

Billie and Irvin Willat, Billie's husband, had brought a big crowd of guests with them, including Tom Mix, Mary McAllister and others.

Bebe Daniels came with Ben Lyon, to whom she is engaged, and she had just got her ring then, so everybody was crowding about her, and Bebe was smiling and blushing.

Rod LaRocque was there with Vilma Banky, and there were dozens of others, so that Patsy exclaimed when we entered the pavilion—

"My gracious! You've just got to have a spy-glass to see this whole party!"

The table favors were little wooden horses with figures riding them, because you see the Breakfast Club really is a riding club, with the members dropping in for breakfast after a canter.

Victor Varconi said that the horses looked scared—"Like a foreign actor trying to do a talkie!" he laughed.

"What do you think I'm doing now?" demanded Charlie Paddock, the young athlete.

"Oh, teaching the Arabian desert dwellers how to ski, I suppose," drawled Grant Withers, who had just come in with Claire Windsor on his arm.

"Wrong!" exclaimed the explosive and energetic Charlie. "I'm writing a book on physical culture. It was ordered!"

"I'm trying to look surprised!" remarked Claire. "But somehow it really doesn't seem so astonishing to me that an athlete should write a book on physical culture. I thought you were going to say a poem."

Charlie had arrived with Shirley Dorman, to whom he is said to be rather devoted these days.

Lila Lee was there with Johnny Farrow, the writer, and there were Jackie Saunders, former cinema star, and her husband, J. Ward Cohen; Robert Vignola, Mr. and

Mrs. Abraham Lehr, Kathleen Clifford and Meo Illitch, Mr. and Mrs. Cosmo Belew, Ivan Lebedeff, Howard Hughes, Gwen Lee, Grace Darmond—who used to star in Vitagraphs, you know—and her wealthy husband, R. P. Jennings; Mr. and Mrs. Ned Marin, Pauline Garon, Bess Meredith and Michael Curtiz, and others.

Harold Lloyd had brought his wife, Mildred David Lloyd, and Mildred had a lot of fun dancing, but Harold stood about talking, or sat in his place at table.

Pauline Starke was there with Jack White, her husband, and she said she was enjoying furnishing her Beverly Hills home; Pauline Garon had come with Paul Duncan, and Ruth Roland was there with Ben Bard.

From those two last we received a real surprise.

"Because you know," whispered Patsy, "when people have been engaged so long, somehow you never really expect them to get married."

The surprise was in the form of little paper hearts, handed us, and announcing that Ben and Ruth would be married on Valentine's Day. A tiny girl dressed as Cupid passed the announcements.

Various artists present entertained us with songs, between the dances, including Ruth herself who sang beautifully for us, and Nita Martan, who is a composer as well as a singer.

I forgot to say that Billie had tried her best to be cosmopolitan and sophisticated by assigning us different dinner partners from those we came with. But I suppose we are quite hopeless, because we found all the couples who had arrived together surreptitiously seeking each other out.

We left very late, and as we passed out of the big gate, we found Pauline Garon picking up a perfectly darling little black kitten without any tail. Pauline is the warmest-hearted little lady in the world.

"Oh, won't you take it home?" she entreated Patsy. "You know I've got two dogs and they simply can't abide cats!"

Just as we were trying to think what to do, out of a side door to the Breakfast Club dashed a colored cook in a high white turban like those cooks always wear.

"Dat's a manx cat!" he exclaimed. "And what you doing with him, missy?" he inquired in agitation. "We sets great sto' by dat cat, we does!" and without more ado he grabbed it from Pauline's arms and dashed back into his kitchen.

"So you would be a philanthropist!" we grinned at Pauline.

"WELL, we simply must see this thing through," observed Patsy. "Here are our invitations to Ruth's wedding, and we mustn't miss it. It is going to take place in the Gold Room at the Beverly Wilshire Hotel."

We were there on the dot at eight o'clock, and found the ushers looking just too handsome in their evening clothes, standing about on one foot, wondering, after the manner of ushers at all weddings, why they were kept waiting. They included Connie Keefe, Buddy Rogers, Jack White, Lloyd Hughes, James Hall, and Hal Roach.

Over a hundred guests were there, and we caught sight of William Haines, who brought Eleanor Boardman, since King Vidor, her husband, was working; Rosabelle Laemmle Bergerman and her husband; Bebe Daniels and Ben Lyon; Victor Flem-



ing and Frances Marion—Miss Marion looking pale and sad, and this being the first time, apparently, she had been out since her husband, Fred Thomson, passed away; Myrna Kennedy, Hedda Hopper, Johnny Hines, Lina Basquette and her husband, Peverell Marley; Ben Turpin and his wife; Charlie Chase and his wife; May McAvoy, Mr. and Mrs. Gus Edwards, Virginia Valli, Eddie Kline, Hugh Allan and his fiancée Catherine Hoffman, Claire Windsor, Gloria Hope, Harold Lloyd and his wife, Doris Arbuckle and Hal Battley.

After Hal has said that he was sure the minister had gone up in his lines, it was so late, Ruth finally appeared, following her ushers and matrons of honor. She paced down the long aisle alone, clad in a white princess gown embroidered in pearls. Her matrons of honor were Pauline Starke, Gertrude Olmstead, Dorothy Phillips and others. Ruth had said that she was nervous even being married in a picture when there was a big wedding, and she felt sure that she would trip over her long train or something. But she didn't. Of course Ben Bard looked handsome.

After the ceremony, we chatted a minute with Gertrude Olmstead, and she said that, for some unholy reason, one foot had hurt her terribly during the ceremony, so that she felt sure that she must be wearing a pained expression, but we assured her that she didn't.

Everybody stood about in groups or sat down to talk, after the bridal party had received good wishes, and a whole corps of waiters handed us out cake and punch, and every feminine guest received a tiny box of wedding cake.

"Of course I'm going to dream on mine," remarked Patsy, "and I do hope that I dream of Jimmy Hall or Connie Keefe!"

"COME on up! Come on up!" cried Lupe Velez.

We went up—up meaning to Lupe's room, where she was dressing for dinner, which was to be a quiet little affair, since Lupe had been working late. That is, it was to be as quiet an affair as Lupe was capable of giving, Lupe never being very quiet.

We had gone over with Jose Crespo, the Spanish star, and we found that Gary Cooper was expected, but he too was working late. So Jose was entertained by Lupe's brother, Emilio, who is going into pictures, too. He is a great horseman, though very young and just out of school.

Lupe, clad in green silk pajamas, lingered over her toilet, and showed us her beautiful square-cut diamond in the ring on her finger.

"See—it has a cross inside, if you look closely," she explained. Sure enough there was the cross.

"Had Gary given her the ring?" we asked.

But she wouldn't tell us—just laughed and explained, "Maybe I find heem in the street!"

"We hear a rumor," I told her, "that you and Gary already are married!"

"What—you think we are cookoo?" demanded Lupe airily.

"Flirt!" I said.

"You know what made me flirt?" inquired Lupe. "American pictures, that's what! They show me how to vamp!"

Lupe, in her *manana* way, finally got herself into a dinner dress, but not until after Gary had arrived and called to us that he had to go back to the studio to work, and would we please hurry.

We went to dinner in the pretty dining room, using the beautiful Italian table and chairs which Gary had given Lupe for a Christmas present. Lupe and Gary sat at opposite ends of the table, Lupe pretending to weep as she said—"This is the first time we are separate at table!"

Before Gary left, Lupe rushed over and kissed him, exclaiming gaily, "Now you owe me ten cents for gasoline—five cents for going, five cents for coming back!"

"How do you know that Gary is going to work?" inquired Patsy.

"If I thought Gary had a date with another girl," Lupe cried, "I'd follow him, and ugh-h-h!" she exclaimed in mock fierceness.

"He'd be very foolish if he did," said Jose, "when he has so charming a fiancée."

"Ah, now I upstage Gary with that what you say anytime he not nice to me," laughed Lupe.

Suddenly Jose, just for fun, called out "Snake!" whereat Lupe and her brother looked frightened and at once crossed their fingers, tapping on the table.

"That's an awful word to say to Mexicans," explained Lupe, when her color had come back. "They very superstitious about that word. He brings bad luck."

"I never have bad luck," answered Jose airily, "and I have no superstitions."

"Rap on wood!" cried Lupe.

And Jose did, at once, whereat we had the laugh on him.

Gary had gone, but the rest of us went into the living room—it is papered in gold and the firelight cast beautiful shadows on the wall and ceiling—where Lupe turned on the radio. Then she went into a whirling dance on the velvet carpet.

Suddenly she paused close to Patsy and touched her hand with her own finger. A little flash was emitted, and Patsy shrieked. Lupe had simply filled her body with electricity by dancing over the carpet, and her hand gave forth the current.

When she tired of hearing our little cries when we got a slight shock, she settled down on a big sofa to tell us how her mother had lived with her for a while, but how mother was old-fashioned and very strict, and couldn't bear the idea of her daughter going about unchaperoned.

"Chaperones—I hate!" exclaimed Lupe. "I slapped them!"

She told us how opposed her father had been to her going on the stage down in Mexico—how he wouldn't speak to her for six months, and how, when her sister had dared to bob her hair, he had shaved her head!

"What a happy evening!" cried Patsy and Jose in chorus, as the door closed behind us after our visit, and we heard Lupe calling over the telephone to Gary—"Oh, darling, then I see you tomorrow!"



**\$2.00 DOWN**  
**BALANCE EASY TERMS**

**HERE'S** your chance to own that genuine Model 3 Corona you've wanted—on the easiest terms ever offered—at **LOWEST PRICE** ever offered! Complete in every detail; back spacer, etc., **NEW MACHINE GUARANTEE**. Recognized the world over as the finest, strongest, sturdiest, portable built. Only a limited number of these splendid machines available. To get one, you must act now!

**Yours for 10 Days FREE—Send No Money**

Experience the joy this personal writing portable typewriter can give you! Use it 10 days free! See how easy it is to run and the splendidly typed letters it turns out. Ideal for the office desk, home, traveling. Small, compact, light, convenient. Don't send out letters, reports, bills in poor handwriting when you can have this Corona at such a low price or on such easy terms.

**Carrying Case Included—If You Act Now**

Leatheroid carrying case, oiler, instructions free on this offer. Send no money—just the coupon. Without delay or red tape we will send you the Corona. Try it 10 days. If you decide to keep it, send us only \$2—then \$3 a month until our special price of \$39.90 is paid. Now is the time to buy. This offer may never be repeated. Mail coupon now.

**MONEY SAVED By Using This Coupon**

**Smith Typewriter Sales Corp.**  
**[Corona Division]**  
**469 E. Ohio St., Chicago, Dept. 125**

Ship me the Corona, F. O. B. Chicago. On arrival I'll deposit \$2 with express agent. If I keep machine, I'll send you \$3 a month until the \$37.90 balance of \$39.90 price is paid; the title to remain with you until then. I am to have 10 days to try the typewriter. If I decide not to keep it, I will repack and return to express agent, who will return my \$2. You are to give your standard guarantee.

Name \_\_\_\_\_

Address \_\_\_\_\_

Employed by \_\_\_\_\_

## Skin Troubles

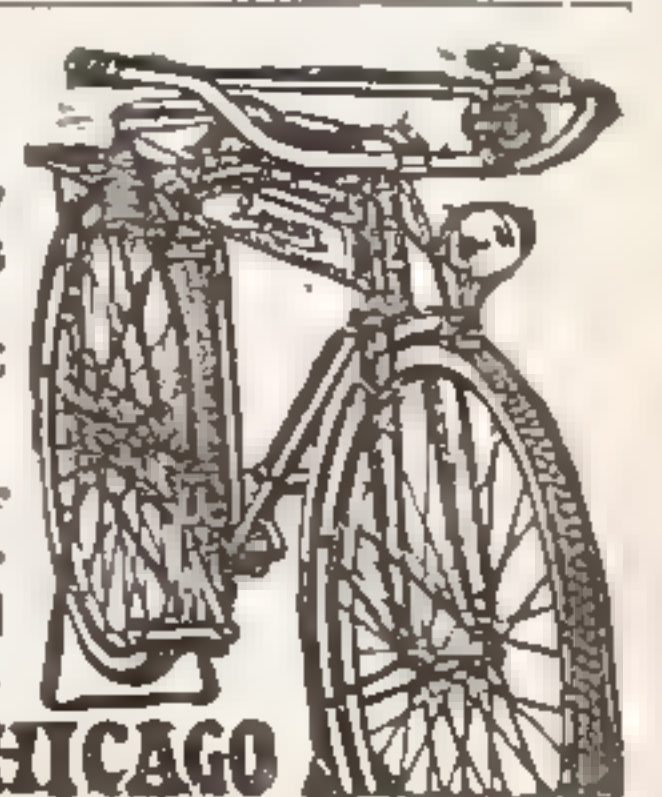
Cleared Up—often in 24 hours. Pimples, Blackheads, Acne Eruptions on the Face or Body, Barbers Itch, Eczema, Enlarged Pores, Oily or Shiny Skin. "CLEAR-TONE" has been tried and tested in over 300,000 cases. Used like toilet water. Is simply magical in prompt results. At All Drug-gists—with Proven Directions. You can rely on "CLEAR-TONE" for Skin and Complexion. Mfgd. by GIVENS CHEMICAL CO., Kansas City, Mo.

**30 Days' Free Trial**

New Models now ready for delivery direct from our factory. Astonishing low prices and terms. Do not buy until you get them.

**RIDER AGENTS WANTED** to ride and exhibit sample. Make big money. Many models \$21.50 up. Guaranteed \$1.50 each, wheels, lamps, horns, equipment at half usual prices. Send No Money. Write for our marvelous prices and terms on RANGER Bicycles.

**Mead CYCLE CO.** Dept. F243 CHICAGO



SCREENLAND is the Modern Magazine of the Movies. It takes the talkies apart and explains to you what makes them tick! It tells you the latest news about your favorite stars. Reading SCREENLAND is as good as a personally-conducted tour of Hollywood!



# Have You These Symptoms of **NERVE** Exhaustion?

Do you get excited easily?

Do you become fatigued  
after slight exertion?

Are your hands and feet  
cold?

Do you suffer from consti-  
pation or stomach trouble?

Is your sleep disturbed by  
troubled dreams?

Have you spells of irrita-  
bility?

Are you often gloomy and pessimistic?

Do you suffer from heart palpitation, cold  
sweats, ringing in the ears, dizzy spells?

These are only a few of the signs of weak, un-  
healthy nerves that are steadily robbing thou-  
sands of people of their youth and health.



## What Causes Sick Nerves?

**WOMEN** In women this is largely due to  
over-active emotions, and to the  
constant turmoil in their domestic and marital  
relations.

**MEN** In men, these signs of nerve exhaus-  
tion are produced as a result of  
worries, intense concentration, excesses and  
vices. The mad pace at which we are traveling  
is wrecking the entire Nervous Organization.

## How to Strengthen Your Nerves

No tonic or magic system of exercise can ever  
restore the health and vigor to weak, sick, un-  
balanced nerves. To regenerate lost nerve force,  
to build up strong, sound nerves, requires an  
understanding of the action and abuses of  
nerves. It needs a knowledge of the natural  
laws of nerve fatigue, of mental and physical  
relaxation and nerve metabolism. And it is only  
through the application of these laws that stub-  
born cases of Nerve Exhaustion can be overcome.

## Read This Wonder Book

Based upon many years of intensive experience  
and study, the famous author, Richard Black-  
stone, has written a remarkable book, entitled  
"New Nerves for Old." In plain language he  
gives certain easy-to-follow rules that have  
enabled thousands of men and women to regain  
their lost nervous energy and to acquire glowing  
health and youthful vitality. It enables you to  
correctly diagnose your own case and shows  
you how to bring back your lost nervous vitality.

"New Nerves for Old" is worth its weight in  
gold—and yet its cost is only 25c, stamps or  
coin. The book will prove a revelation to you.  
It will help you throughout your entire life; it  
will help you to build for yourself a solid founda-  
tion for your future success and happiness.  
Mail coupon for your copy today. Address  
Richard Blackstone, N-405 Flatiron Building,  
New York.

Richard Blackstone,  
N-405 Flatiron Building, New York City.

Please send me a copy of your book "New  
Nerves for Old." I am enclosing 25c in coin  
or stamps.

Name .....

Address .....

City..... State.....

## On Location—With Sound

Continued from page 43

the size of a medium-sized pumpkin. These  
hold the sound as it is struck from the top  
strip of metal.

Clive told us that he expected to leave  
for London at the end of this picture.  
He has not been there for four years and  
he inquired about the weather conditions  
crossing the Atlantic. He remembered a  
trip across the English Channel which took  
six hours, instead of the usual two and a  
half. It was during the war and he had  
been given charge of the transportation of  
forty mules. They were all sick—and so  
was Clive! A picture of the aristocratic  
Clive acting as nursemaid to forty sea-sick  
mules, was too much for my risibles and  
we both shrieked with laughter. Since  
then Mr. Brook said the sea had lost its  
charm for him and if he didn't want to  
see the old home town so badly he never  
would cross the Atlantic again. He can  
only be gone six weeks and Paramount  
feels that they are doing him a great favor  
by granting him that, which of course  
they are, because Clive is one of their  
most popular actors, and incidentally he  
is about the most modest person on earth.

He can't see why anyone would want to  
know anything about himself personally.

"I am not at all interesting," he said.  
"I have no color. I don't race horses; I  
have no extensive farms, no boats—I have  
merely a comfortable home and a wife and  
kiddies whom I dearly love. No story  
there that I can see!"

I didn't tell him that he is termed one  
of the most magnetic men in pictures, and  
that for several years I have heard the fans  
rave about him. As one of them told me,  
"Clive Brook is the sort of person who  
would call for the most feminine qualities  
of woman. He must be strong mentally,  
physically and morally." To him she would  
go, she said, with all her troubles, knowing  
that his wisdom and justice would solve  
all—which is an order no human being  
could possibly live up to. However, that  
is what women think of Clive and his very  
reticence and modesty make his attraction  
the stronger.

Neil Hamilton didn't have to work that  
night, but the next night he and Baclanova  
stepped through the torrid love scenes of  
the picture. 'Backy,' as she is called,  
was beautifully draped in a batik shawl  
which served as an evening dress and an-  
other shawl which she used to enhance the  
beauty of her arms and grace of her body.  
The American girls can certainly learn from  
the foreign women, in the art of fascina-  
tion. The way Baclanova managed that  
shawl during the time she was endeavoring  
to entice her husband's brother from the  
path of virtue, was a point in technique  
no flapper should be without. 'Backy's'  
golden hair was curled in little ringlets  
about her head and over her left ear was  
a spray of maidenhair fern and one orchid,  
which drooped as the scene went on. Dur-  
ing a rest she re-enforced her make-up and  
noticed the flower. "Where ees another  
or'keed?" she called. The property boy  
ran to a table where about twenty little  
sprays of orchids and maidenhair ferns  
were being kept fresh for these changes—  
all made exactly alike.

I asked John Engstead, publicity man  
for the unit, what a Russian was doing in  
Africa. He said, "Well, she married this  
Englishman, whose job was in Africa, and—  
you know how people travel around! So

all she can do to amuse herself, is to have  
have men make love to her, because her  
husband is too busy to give her the at-  
tention she craves."

When Backy came to sit with me a few  
minutes between scenes, I said to her, "I  
hear that you are a very wicked lady in  
this picture." She looked at me in hurt  
surprise.

"Not week-ed!" she said. "Why? Just  
because I love men and they love me, I  
week-ed? My husband he no want me. I  
all alone. I must have some fun. What  
for an idea is it in this country that womans  
is weeked because she love and is loved?"

"But this boy kills himself because of  
you!"

"Can I help," she said, "If he is so  
silly?"

Someone was throwing bits of broken  
bottles into the pond nearby.

"Hey, cut that out!" cried Russell  
Mathews, the assistant director. "Someone  
will walk in there and wreck their gum  
boots if you fill it up with broken glass."

Backy was all upset about an item in  
one of the local papers that had stated  
her to be a temperamental star. Accord-  
ing to the story she had walked off the  
set.

"What for they print such an ar-teekle  
about me?" she asked. "I never saw the  
womans what wrote it. I walk off the set  
because the director told me to. I was  
ill and he changed the work so that I  
didn't have to be in those scenes. He told  
me to go home and rest and I did. I  
am not temperamental. I work all the  
time and not afraid of hard work." This  
is true.

I asked her whether she had been in  
Russia during the revolution. She said  
that she had been. "But they like arteests  
and we were very well treated. I was  
there during the war, too. Was very well  
treated. The arteests got some boxes sent  
over by Hoover. In each box some sugar,  
some lard, some beans and some canned  
milk. On these they lived for several days.  
During the Bolshevik uprising the Bolshe-  
viks sent out boxes like that. I got one  
every once in while. They like to be  
amused so they take good care of the  
arteests. One time we were told that  
someone was going to shoot my father.  
We were all going to stay with him be-  
cause no one believed, but my little sister  
was there and so my father made me take  
her to a relative's house. Before we go,  
my mother bless us and my father bless  
us and I walk out with my crucifix held  
before me in my hand, my sister by my  
side. We could hear shooting all around  
us. I was not a bit afraid. We got to  
the house and no harm at all and no one  
kill my father, either. I never afraid in  
big things, but if someone ask me to stay  
alone in apartment at night, I very much  
afraid. Sure I am!"

"All right, Backy," called Roland V.  
Lee, the director. "Step into this, now."

The scene was where Baclanova and  
Neil Hamilton, playing the adored young  
brother of Clive Brook, have stepped out  
a moment from the festivities of the eve-  
ning, to the moist and throbbing dense  
blackness of the jungle. By the camp fires,  
the natives were going through the maizes  
of the mating dance, which means, in plain  
English, that the young maidens of the  
village do their darndest to vamp the men,



to the sensuous music of the *marimba*. Even the earth throbs with it and Neil Hamilton, new to jungle atmosphere, the exotic and beautiful wife of his brother turning his blood to fire, has a very difficult time to control his emotion, which is just what the siren does not want him to do. Working on his sympathy for her loneliness, she puts him to a severe test.

"Now, Backy," said Mr. Lee, "Tear right into it. If you feel like reaching up and dragging down the tree top, do it."

"Okay. I do!" said Backy.

I asked Gerald Grove about some of the customs of Africa. He was there during and after the war and knows a great deal about it. I asked him how people travel in Africa and he said mostly on foot, unless illness required them to be carried in a *machilla*, which is a hammock slung on two poles and carried by natives. The *machilla* has a movable awning over it so that as the sun rotates, the awning can be switched to cover the face and body of the occupant. Sometimes four natives attend a person carried in this way and they change places at short intervals. They shuffle along on a sort of a dog trot and when they are tired, the other two slip in their places so quickly that the occupant will not notice the change. In this way they travel very rapidly. The reason for this is that there are very few animals that can be used for transportation because of the tsetse fly.

Again the business of Backy's orchid held up production. It slipped from her hair. Lee sent for another. The boy who had charge of them was off on an errand to another part of the set. The lights were set, they were ready to go and Lee said, "I wonder if it would show in this particular scene if we played it without the flower."

"No show," said Backy.

The perversity of human nature can be seen in Mr. Lee's reply. He had been flirting with the idea of playing the scene without the flower, but at Backy's remark he was all against it. "How do you know?" said he. "You can't see the back of your head!"

"I feel," said Backy.

The flower was replaced. There was some question about its position. "That is not right," said Mr. Lee, "You've got the beard in front." He meant the maiden-hair fern. "How did Backy have her orchid, Dorothy?" he asked Dorothy Cairns, his script clerk.

"The flower was in front and the fern toward the back of her neck," replied Dorothy, which is just an illustration of how careful a script clerk must be. Even the position of a shawl is important, and its various changes during a scene. These items are noted in a book so that if a scene is cut off in the middle for some reason or other, it can be taken up from the very same point without disturbing the action. The script clerk must even watch whether a man's vest is buttoned or unbuttoned; whether the flap of his coat pocket is in its place or has been pushed inside the pockets. In fact, nothing must escape her eye. She must be a hound for detail.

"Do we eat after this one?" said Neil Hamilton, hopefully.

"No, one more rehearsal," said Backy, "for that other scene."

"But we have been over that twenty times," said Neil. "I never saw such a woman for rehearsal, in my whole life. I I could do it in my sleep."

After that scene a still was taken. "Come

TAKE 3 TO 6 INCHES OFF YOUR WAISTLINE-instantly



## FREE PROOF THAT WAISTLINE FAT Can Be Quickly Reduced

—without drugs, diets or exercises

**H**OW many times have you made up your mind to reduce? How many times have you said to yourself: "I'm going on a diet" or "I'm going to start exercising"?

For a whole week you may have struggled through gymnastics and starved yourself. You rolled around the floor, cut out desserts and starchy foods. And at the end of the week you found that you had lost only 2 pounds!

A good diet strictly lived up to, and a course of exercises rigidly followed, will undoubtedly help you reduce waistline fat. But from your own experience you know how slow and unpleasant these methods are.

### Look Thinner at Once

Instead of wasting your time—instead of risking your health by weakening diets, exhausting exercises and pill-taking in an effort to get rid of bulging waistline fat—try the popular Weil Reducing Belt for 10 days—at our expense.

Made of scientifically treated rubber, it fits snugly to the body—and every move produces an unconscious massage which moulds away the flabby flesh. It not only makes you look thinner at once, but keeps you so—permanently. Every instant of the day this famous Weil Reducing Belt is at work slenderizing your figure.

### 10 Days' Free Trial

So you may see for yourself the remarkable reducing powers of the Weil Belt, we have arranged a plan by which you can test it for 10 days—at our risk.

Just write to us and you will receive our Special 10-Day Free Trial Offer. We will include a detailed description of this guaranteed reducing method, the principles of which are highly endorsed by physicians and professional athletes everywhere. For the sake of your health and appearance take advantage of this unique offer at once. Send no money. Write now! The Weil Company, 395 Hill Street, New Haven, Conn.

#### THE WEIL COMPANY,

395 Hill Street, New Haven, Conn.

Gentlemen: Please send me complete description of The Weil Scientific Reducing Belt and also your Special 10-Day Trial Offer. There is no obligation, of course.

Name .....

Address .....

City..... State .....

## PREPARE FOR AN ART CAREER

—thru the only art school operated as a department of a large art organization, who have actually produced over a quarter million drawings for leading advertisers. Where else can you get so wide an experience? Home study instruction. Write for illustrated book telling of our successful students.

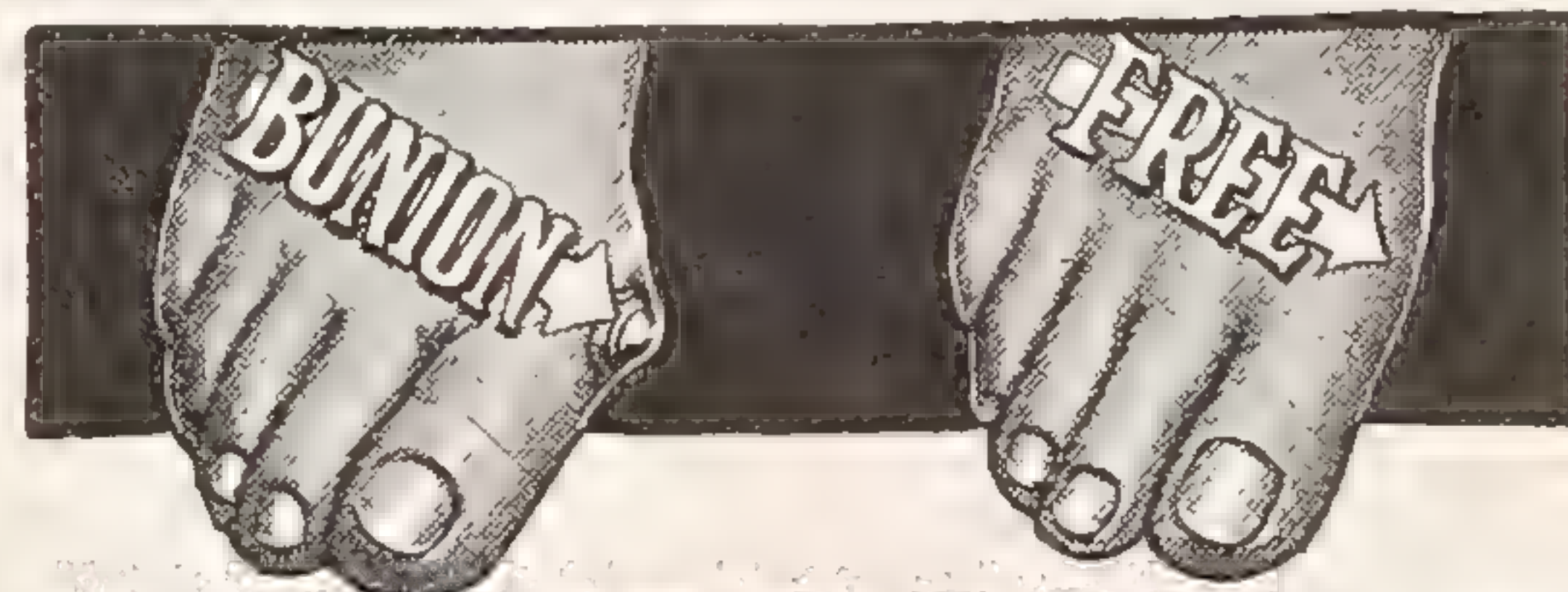
**MEYER BOTH COMPANY**  
Michigan Ave. at 20th St. Dept. 76 Chicago, Ill.



## CORRECT your NOSE

to perfect shape while you sleep. Anita Nose Adjuster guarantees SAFE, rapid, permanent results. Age doesn't matter. Painless. 60,000 doctors, users praise it. Gold Medal Winner. BOOKLET FREE Write for it TODAY

ANITA INSTITUTE, E-69, Anita Bldg., Newark, N. J.



## BUNIONS

GONE  
IN 15  
DAYS

I end bunions with my new Pedodyne Solvent treatment. Pain stops almost instantly. Actual reduction of the enlarged growth starts so fast that your next pair of shoes may be a size smaller—often two sizes smaller. It's perfectly marvelous, and you can prove it by actual test.

### TRY IT AT MY RISK

Just send your name and address so that we can arrange for you to try Pedodyne on your own bunion and prove the quick, sure amazing results. No obligations. Address

**KAY LABORATORIES, Dept. H15**  
180 North Wacker Drive Chicago, Illinois

## BE AN ARTIST

WE CAN TEACH YOU DRAWING in your own home during your spare time. Thirty-five years of successful teaching proves our ability. Artists receive large salaries.

Write today for Art Year Book  
**SCHOOL OF APPLIED ART**  
Room 3 BATTLE CREEK MICH.





# See the Movie!

## Read the Book!

Your favorite moving picture in  
novel form—for \$1.00

Just recall the ten best moving pictures you have either seen or expect to see. Nine chances out of ten you will find that a famous novel supplied the title, plot, action and characters of each one of them. A moving picture, fascinating as it is, supplies a passing pleasure. The book from which it came is yours to keep—to give you new delight every time you read it. Any of the books listed below can be obtained from SCREENLAND Book Dept.

Order any one for \$1.00 or 6 for \$5.00

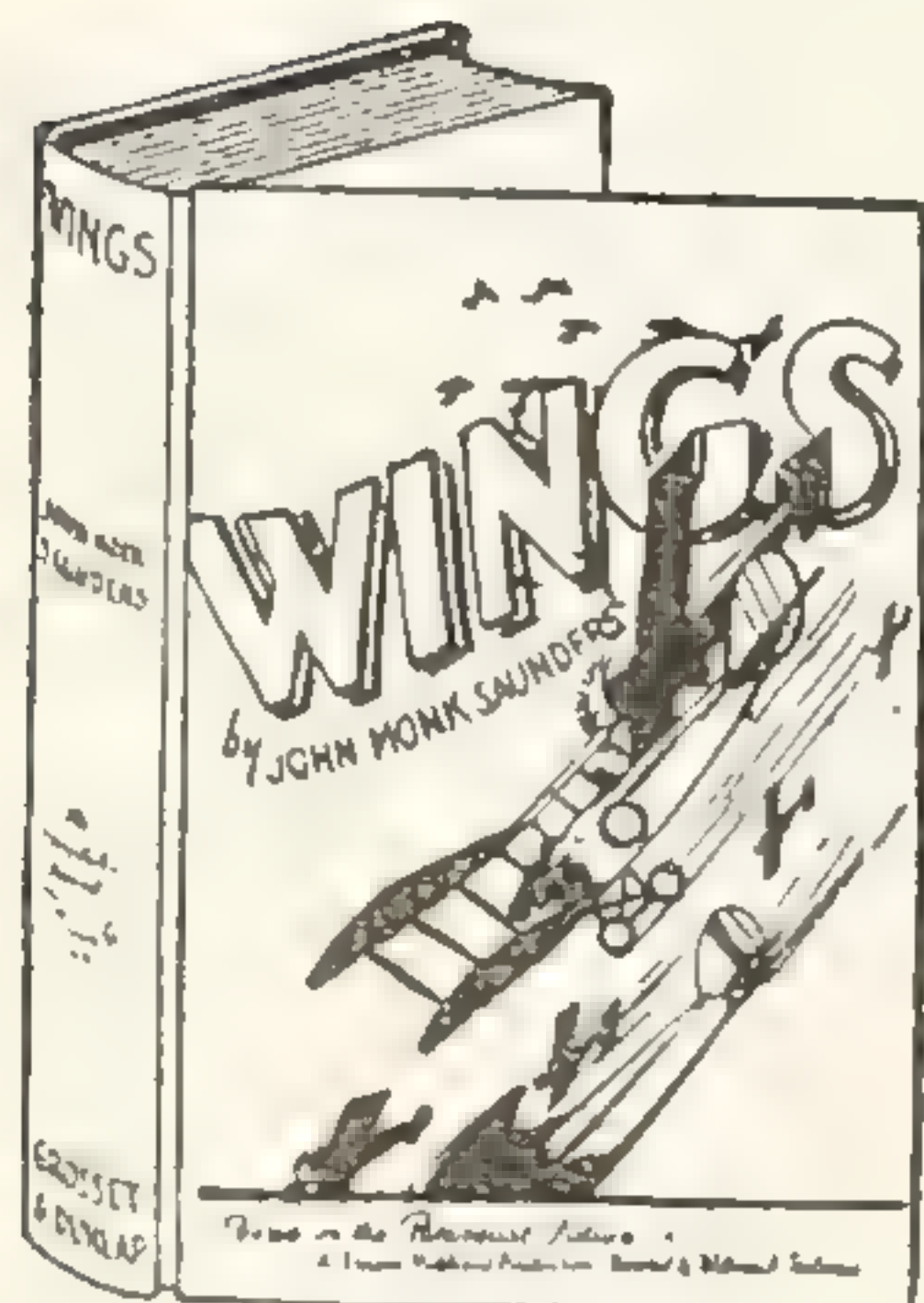
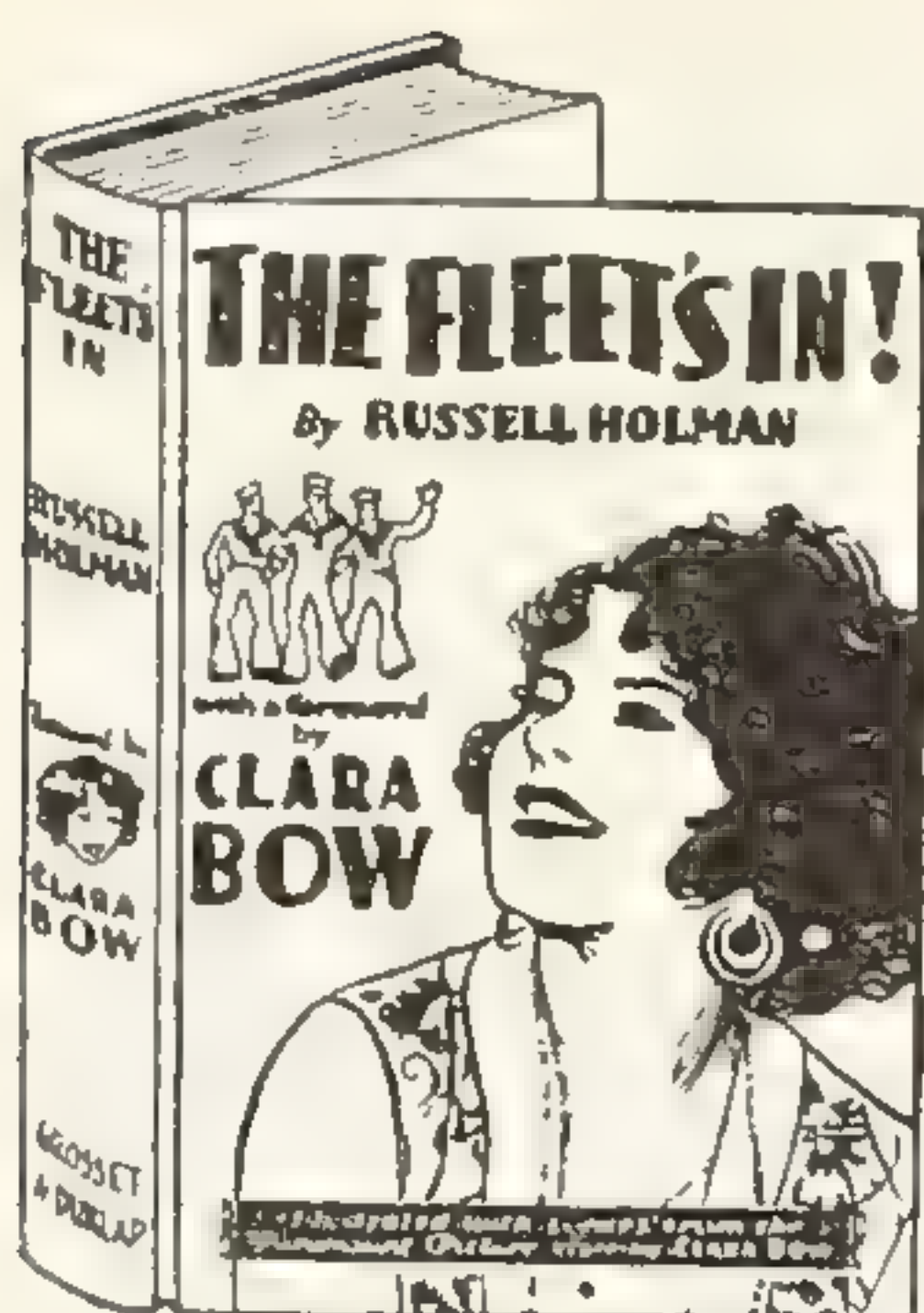


Our Dancing Daughters  
Mother Knows Best  
White Shadows in the South Seas  
The Fleet's In  
(Clara Bow edition)

Lilac Time  
Beggars of Life  
The Singing Fool  
Revenge  
Interference  
The Divine Lady  
Me Gangster  
Dry Martini  
The Barker  
The Grip of the Yukon

(Yukon Trail)

Wings  
Sorrell and Son  
Four Sons  
The King of Kings  
The Canary Murder Case  
The River  
The Trial of Mary Dugan  
Abie's Irish Rose  
The Legion of the Condemned  
Noah's Ark  
Four Devils  
The Patent Leather Kid  
Seventh Heaven  
The Rescue  
On Trial  
The Trail of '98  
Dracula  
Beau Geste  
Beau Sabreur  
Redskin  
Glorious Betsy



SCREENLAND MAGAZINE (Dept. 5-29)  
49 West 45th Street, New York City.

I enclose \$.....for which please send me.....

Name.....

Address.....

on now, a little hot stuff with the back," said the still man to Baclanova. Everybody laughed.

"He doesn't say much, but when he does chirp up, he certainly says it right out," said Mr. Lee. You would like Roland Lee—his humor is very amusing.

The still was taken with Baclanova in Neil Hamilton's arms and her back to the camera.

"What are those things?" I asked, indicating a steel contraption with a fifteen-foot metal arm reaching out into the middle of the set, from the end of which hung the microphone.

"Those are 'mike booms'," said Gerald Grove. "We call them booms. They are adjustable—can be moved all around."

From the porch of the Commissioner's house there were long narrow boards attached on swinging pivots from the roof, manipulated by native boys who pulled on a string, which made the boards swing back and forth, causing circulation of air. These were called *runkha*. The boys in the tropics often fall asleep on this job, but continue at it just the same. It has become to them as mechanical as breathing.

A word of well-deserved praise might be given the technical man, Gerald Grove, at this time. Some of the trees were real, transplanted in a foot of earth that covered the whole stage. The giant trees, with trunks four or five feet in diameter, were made on a wire frame covered with 'dobe plaster and carved in such a way that the bark looked absolutely natural, even at the distance of two feet. The thatched roofs and the Commissioner's house looked aged and the edge of the pond was muddy and covered with scum in some places. The water itself was shallow, possibly two feet deep, but the reflection was as clear as a mirror, of the trees and fern bordering it. You would never believe that you weren't actually stepping on a bit of African soil, after you passed the door of the stage.

Backy's shawl kept winding about her feet. She knew how to manage this, but everyone else expected her to fall flat on her face. "Now, Backy," said Mr. Lee, "don't trip, or stumble, or fall, because we can't use that in the picture and after this shot we eat."

On the way from her dressing-room to the studio commissary, Backy said how much she liked American women. "I have learned to save since I have been in America. In my country everything is done from the heart. It seems to me, out here the women do not pay so much attention to love. I do not understand that yet. I am engaged to be married to Nicholas Soussanin. He want to know everything I do." As a matter of fact, she had telephoned him just before we left the dressing-room and I am quite sure had brought him up to date on the happenings of the evening. "I tell him everything. He tell me everything. That is the way to keep interested in each other."

For the midnight meal, there wasn't such a variety of food. We had steak, carrots and peas, coffee and pie. As we were eating, "The Wild Party" outfit tramped in—Clara Bow with a fur coat bundled around her, and Dorothy Arzner, the director, in the smart sport clothes she always wears.

The mechanical side of a sound picture is rather bewildering. There are two script clerks, instead of one. The first script clerk matches the action with the script, watches the costumes and the business. The assistant script clerk records the dialogue only. As she cannot lift her eyes from her



tablet, the action and other detail must be taken by someone else. The first script clerk times the scene with a stop watch.

For the next night the scene had to be changed a little and some of the vegetation moved.

"Take that shrubbery for a walk, Al—get it out of camera range," said Russell Mathews.

"Do you want me for this scene?" said Clyde Cook, who plays Clive Brook's valet.

"No, you go and catch up with some of your beauty sleep," said Mr. Lee. Whereupon Clyde picked himself a soft davenport on another part of the set and promptly obeyed. You can bank on Clyde for some rare comedy relief in "The Woman Who Needed Killing."

I remembered a story told me about the early days of pictures, by Andrew J. Callahan, who was an executive of the old Selig Company. The scene was at the grave of the heroine's mother. They were on location and had forgotten to supply flowers. The director called the property boy and told him to get some. The property boy hopped a barbed wire fence about fifty yards away, collected flowers off a real grave in a cemetery and came back with them, saying that they ought to have authentic atmosphere. The property boy was Clyde Cook. Andrews Callahan said then that Clyde Cook would be one of the comedians of the screen before he finished, because his humor is natural.

The scene was a very difficult one to handle. It was where Neil Hamilton has just written his brother, Clive Brook, that he will join him in the jungle and Clive has sent for his wife to try to make her understand that his brother is very young, very unsophisticated and will be very much shocked when he learns of the estrangement between them. He wants to have it appear that they are still friends. This is agreeable to Baclanova, who has been desperately looking for an opening to reinstate herself in her husband's affections—not because she

loves him, but because she must have love from someone.

"Now, let's step on this," said Mr. Lee. "And if you are a good girl, Backy, we can all see the rushes. If you are not—not a rush do you see this night."

Because this was the important scene, for half an hour they worked to get into the spirit and inside the characters they were portraying.

"All right," said Mr. Lee. "That's great. Turn them over." Meaning, get the cameras ready.

"Are your mikes all right, Paggi?" he asked.

N. M. Paggi is the unit mixer. He places the mikes. The control room is on the next stage. Everything being set, Mr. Lee called, "Quiet!" There was a droning sound from a motor which gave the signal for the red light to be flashed outside the stage and the flagman to stop all traffic. After an impressive silence of about one minute, Mr. Lee called, "Action!" and the scene began. Onlookers almost hold their breath on a sound stage. You daren't move a muscle, because even changing weight from one foot to the other, might cause a board to creak or some unexpected sound, so the silence is profound.

"The most difficult thing is the voice," said Clive Brook afterwards. "The mechanism is not advanced enough to permit an actor to use the gradations of his voice, which is the only thing that makes the voice attractive. On our sound pictures you must speak either high or low, but it must be on an even key. Of course, they will get all this adjusted finally and I think sound pictures are tremendously interesting, but just now they are difficult to handle."

After this scene, the company tramped off to see the rushes and I went home, having remained with them the night before through all the action, which landed me on my door mat at five-thirty in the morning! Such is life in the talking pictures!

## What the Woman of the World Should Wear

*Continued from page 55*

it is quite all right to turn that dictum about and say that clothes were made for them. They bring a quality of reality to the most artificial of clothes.

They are the style extremists. They handle the dramatic and spectacular with the ease of a gingham wrapper.

Jewels, head-dresses, feathers, trains, flowers, perfumes, exaggerations and extravagance—all these belong to them.

When I designed Miss Pringle's wardrobe for "The Dream of Love," a story of continental courts, royalty, pronounced sets and manners, but a story of the present day, I used, with a lavish hand, all this wealth of material and imagination and I created a wardrobe, bizarre in effect, barbaric almost, but perfect for the artistic rareness of the Pringle. It is a wardrobe that scintillates. She wears it with grace and dignity. Those costumes were the darlings of my career. I loved doing them. It is true they could not be worn in every setting but the Pringle type naturally attracts its correct setting.

I said that jewels belonged to this type. That is quite true. They may wear all jewelry. Diamonds are particularly good and they may dare the large ones and many of them. Feather fans, large and brilliant, are at place in their hands; and head-dress and coronets in order, many bracelets, sev-

eral-strand necklaces.

Tailored clothes should be strictly tailored, softened by no frilly touches. Fur trimming may be utilized with a lavish hand on either gown or wrap. Their attire may be either enveloping or revealing, but it should not be a mixture of the two.

Vivid colors are theirs, but they should be confined more to evening and formal wear than to the daytime hours. Two things they must avoid are demureness and cuteness. Therefore, the Pringle type does not adopt the extremely short skirt and one thing you will remember if you have noticed Miss Pringle's pictures are that her skirts, during this era of 'freedom of the knees,' have always been longer than the average fashion. Pastel shades belong to the ingenues; therefore, she avoids them. Her daytime dress should be of soft materials that can fall easily in many folded drapes—the various silk crepes, soft woollens, georgettes and chiffons. While avoiding the pastel colors and the strident tones, they should be definitely of a shade, some vital, living shade—restful, harmonizing with the colors of the out-of-doors, or more exotic if the setting is to be an interior.

Miss Pringle has developed her own hair-dress. When the bob came in, she created one as distinct as it was unusual and it became famous under the name of the

## RUPTURED WRESTLER

Throws Away  
Truss!

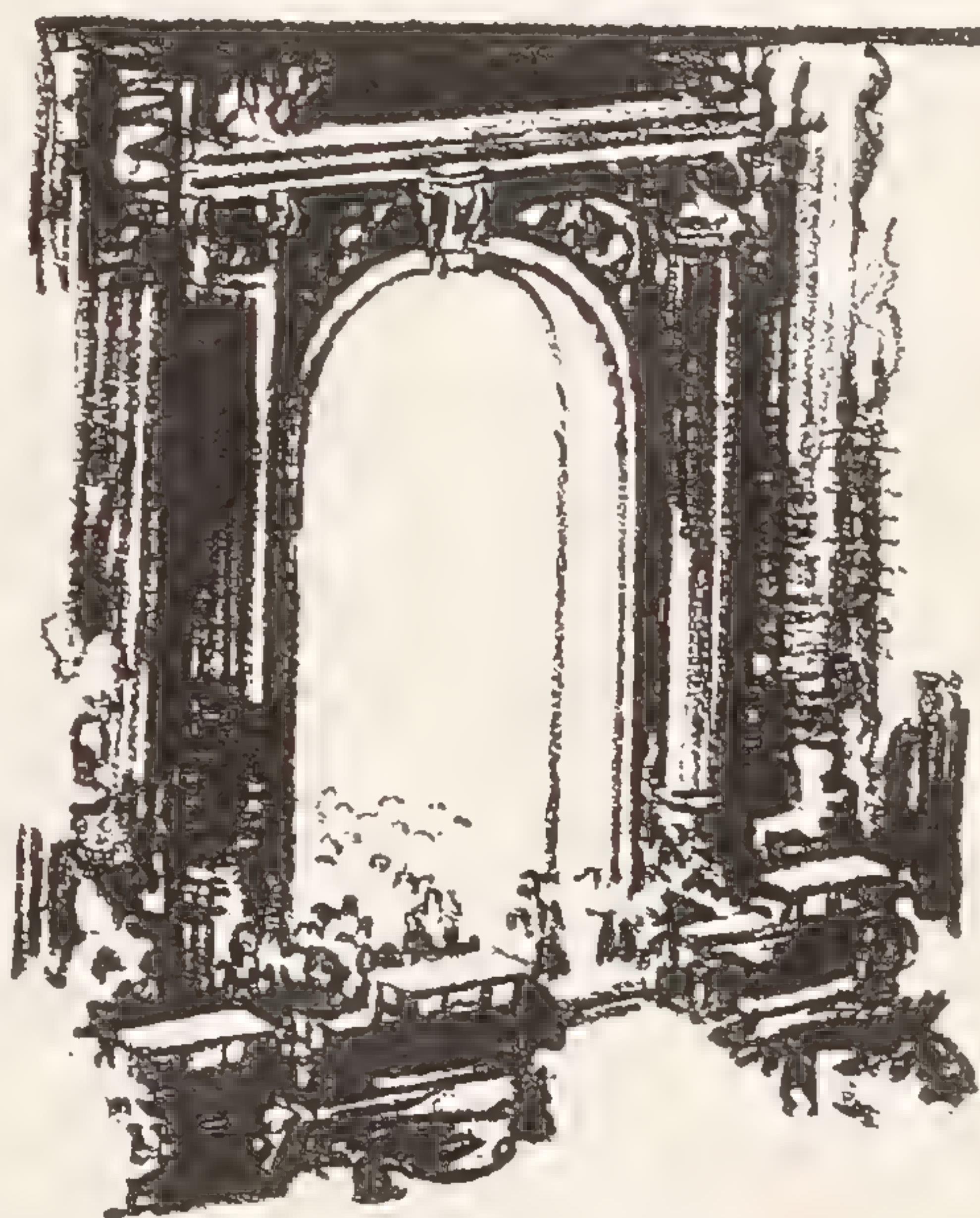


Eleven years ago Mr. T. M. Cannon was ruptured very badly. He tried one type of truss after another—all with disappointing results. Finally he heard about the New Science system that does away with steel springs, leg straps and hard cushions. He learned about Magic Dot—the tiny device weighing less than a feather—that held rupture without pressure. He examined a free sample of Airtex—the astonishing flesh-soft pad that yields with every movement of the body. TODAY—he works 14 hours a day as a barber . . . and teaches boxing and wrestling on the side.

Will you accept the same opportunity that has ended the pain and discomfort for thousands like Mr. Cannon? Simply send your name and address for full details and free sample of Airtex. No obligation whatsoever. Mail to

NEW SCIENCE INSTITUTE  
3760 Clay Street      Steubenville, Ohio

## THE Doorway of Hospitality



ENTER the doorway of this popular hostelry and you feel at home. There's an atmosphere of cordial welcome which marks the difference between the Hollywood Plaza and ordinary hotels.

Your room, too, has that added touch of distinction. Pictures on the wall, overstuffed furniture, a floor lamp and reading lamp . . . these are but a few of the features that make you feel at home.

Pig'n Whistle Dining Service insures the best of food. Therefore, when you are next in Los Angeles be sure to investigate.

## THE HOLLYWOOD PLAZA HOTEL

Vine Street at Hollywood Boulevard  
HOLLYWOOD, CALIFORNIA



## O P P O R T U N I T I E S

Rate 20c a Word—Forms Close 10th—Two Months Preceding Issue

### MALE HELP WANTED

Fireman, Brakemen, Baggage men (white or colored), Sleeping Car, Train Porters (colored), \$150—\$250 monthly. Experience unnecessary. 923 Railway Bureau, East St. Louis, Ill.

**SOUTH AMERICA WORK!** American firms pay fare, expenses if accepted. Opportunities! Tropical Service Bureau, 14606 Alma, Detroit, Michigan.

### FEMALE HELP WANTED

**HOMEWORK:** Women Wanting obtain reliable kinds. Write for information. Enclose stamp. Eller Co., Z-296 Broadway, New York.

### AGENTS WANTED

**AGENTS—\$50. WEEKLY SELLING SHIRTS.** No capital or experience needed. Commissions in advance. Samples Free. Madison Products, 564 Broadway, New York.

**STRANGE BATTERY COMPOUND** charges batteries instantly. Gives new life and pep. Immense demand. Big Profits. Lightning Co., St. Paul, Minn.

### DETECTIVES

**BE A DETECTIVE**—Excellent paying work. Write **NATIONAL HEADQUARTERS**, 169 East 83rd Street, New York.

### SONG AND POEM WRITERS

**SONG POEM WRITERS.** Write for booklet. Valuable service given. Ernest Shonfield, 2236 Olive Ave., Pasadena, Calif.

**SONG POEM WRITERS:** "Real" proposition. Hibbeler, D14, 2104 N. Keystone, Chicago.

**SONG POEM WRITERS.** Address, Monarch, 236 West 55th St., Dept. 386, New York.

**GOOD SONGPOEMS** wanted at once. Address Manganella, 4695 Hollywood Blvd., Hollywood, Calif.

**SONG POEMS** arranged for publication. Submit poems. Brennen, Song Specialist, N1652 B'way, N. Y.

### WRITERS

**MANUSCRIPTS WANTED.** Stories, Articles, Poems. Write for particulars. Sachs, 2533 Park Ave., Cincinnati, Ohio.

**\$1250 FOR ORIGINAL PHOTOPLAY STORY.** Our sales department sold unknown author's first story for above amount. We revise, copy-right and market stories for both silent and talking pictures. Located in the heart of motion picture industry. We know the demand. Established 1917. Free Booklet. **UNIVERSAL SCENARIO COMPANY**, 204 Western & Santa Monica Bldg., Hollywood, Calif.

### CHALK TALKS

**LAUGH** Producing Program, \$1.00. Catalog 10c. Balda Art Service, Dept. M, Oshkosh, Wis.

### DANCING

Mr. and Mrs. Charles Sadler's  
**DANCING ACADEMY**  
Individual instruction in social and modern dancing from 10 a. m. to 8 p. m. — Classes every evening  
Booklet on request Phone Academy 1581  
"Dance Descriptions by Mail"  
2726 BROADWAY NEW YORK CITY

### FOR SALE

**BEAUTIFUL ALL WHITE POLICE PUPS** for sale. Arthur Anson, Mose, No. Dak.

**ART PICTURES—220 WONDERFUL PICTURES.** All Different. 160 Samples \$1.00. Particulars 10c. Howard Sales Co., Dept. 4, Box 529, San Francisco, Cal.

**ANTIQUE FIREARMS.** Send for List. Dexter —910 Jefferson, Topeka, Kansas.

**ART—PHOTOS 4—\$1.00.** SCR-GPO, Bx471, N. Y.

### "GIRL PICTURES"

**75** Art pictures and Bathing beauties 25 cents (coin). Money refunded if dissatisfied. Photo Sales Co., 15 East Ohio, Chicago, Ill.

### INTEREST TO WOMEN

**BEST HEMSTITCHING AND PICOTING ATTACHMENT.** Guaranteed. Fits any sewing machine. 60c prepaid. Circulars free. Best Hemstitching Co., D-40, Drawer Q, Chicago.

**HEMSTITCHING and Picoting Attachment.** Guaranteed. Fits any sewing machine. The old reliable. 60c prepaid or sent C. O. D. Circulars free. LaFlesh Hemstitching Co., Dept. 45, Sedalia, Mo.

### EYEBROW BEAUTIFIER

**MASCARILLO** makes beautiful eyebrows and eyelashes. A harmless preparation for retouching and beautifying. **NOT A DYE.** Made in 9 shades. Price \$1. Sample 10c. Charles M. Meyer, 11 East 12th St., New York.

## SCREENLAND'S

### BOOK DEPT.

### *Offers You*

### The Latest Novels

### Which Have Been

### Pictureized

### Also the Latest

### of Mystery Stories

### See Pages 106 & 112

### *Of This Issue*

'Pringle Bob.' It was extremely short in the back and long on the sides allowing a variety of coiffures, and she always has several, one for the evening, one for sports and several for the street. With small tailored hats, her hair is drawn well up over the ears and the nape of the neck, so it will not show underneath the brim line. For sports it is allowed to be loose, being held only by a colored scarf or ribbon. With evening gowns she wears her hair soft and fluffy with curls at the back, an arrangement that is large enough and complicated enough to carry a head-dress; or, if the head-dress is all enveloping, not a strand of her hair shows.

Her negligees may be either tailored or exotic, but always accented. If they are tailored, by means of color; if exotic, by trimming.

Her evening clothes may be period; they may even border on the theatrical. As she carries her head high and has a most expressive, mobile face and unusual coloring—her hair is a rich glossy, chestnut brown and her eyes a deep-sea green—it is well to call attention to an intriguing frame for that face. This is done by odd treatments of the neckline. While a plain round or square neckline would do, it would be so much better if it were stressed by an unusual line or arrangement of trimming or drape.

This type carries the billowed swaying skirt with particularly good results. That is why it is well to employ long, sweeping fringes, lace flounces, feather drapes, trains, dangling girdles and the like, and unexpected fullness in the skirts.

If you are like Miss Pringle, you are in a most difficult situation, because if you do not move in the ultra-smart circles of the world, you should be in the movies or on the stage! You should do all the things, in a clothes way, that you can't possibly do otherwise. There is no gown that you cannot manage, no fad is too *ultra*. It takes extreme cleverness to handle such a wardrobe, but Miss Pringle is clever. Her mind works at the rate of a mile a minute; and her work, life and manner gracefully suit her tendency to be the striking person that she is.

She believes in hitting you between the eyes with a striking costume. Her dress is the one to make you gasp. She welcomes the newest flare; yet, as I have said, she does not follow the fashions, she creates her own.

I do not advise the average woman to try to copy Miss Pringle, but if they want to get a thrill I do advise them to see her for she always stages a very spectacular show.



Q Anita Page and Charles King in a scene from "Broadway Melody."



# The Loves and Hates of Carmel Myers

Continued from page 56

She has extravagant streaks of clothes buying, but confined to one article. Determined last winter to replenish her supply of afternoon gowns she bought instead two fur coats—a Russian ermine and a sable nink. Two more shopping trips for dresses resulted in bills for a black seal and an antelope coat and no dresses yet.

A tomboy during grammar school days she often was the fox in the old game of 'fox and hounds.' She still leaves a trail behind her wherever she goes—gloves and handkerchiefs.

She reads stretched out on the floor, with a black velvet cushion under her elbow.

She sleeps on her back, without a pillow.

Her bedroom window-hangings are black. A single ray of light wakens her.

She never talks over the phone in the morning.

Cheerfulness before breakfast annoys her.

She goes barefoot whenever she can.

She writes few letters, and those briefly.

Her telephone is usually accidentally disconnected, when a conversation grows long.

Like most temperamental women, she likes to cry. But she never goes to a play or picture which will bring the tears, for the strain of weeping enervates her for days.

The one characteristic of which she boasts is her sense of intuition. She relies on it to solve innumerable problems brought to her by women friends.

When she is working she has a cup of coffee every hour, regularly.

Fresh caviar is as stimulating to her as champagne.

Mangoes are her favorite fruit. A friend sends them from a Mexican ranch by monthly steamer.

She makes admirable tea and an abominable cocktail.

Brown is her favorite color; tiger lilies her favorite flower.

She has one of the largest collections of perfumes in Hollywood. Dressed for the studio stage she uses heavy scents and in private life the simple ones.

She pronounced her name like the confection until too many of her Hollywood

friends changed the accent to the last syllable. Then she fell in line.

She makes a poor hand at bridge but an exceptional one at chess.

She has a sizeable collection of modern first editions autographed to her by their authors.

She plays a great deal of tennis.

She eats what she wants and her weight stays around 120 pounds.

She chews three or four packages of gum a week but no one, not even her brother, has ever seen her jaws working.

She has a taste for vinegar and sugar on her lettuce—a custom acquired from a Yankee cook when a youngster.

Her hair was red until she was fourteen and became a motion picture actress.

It stayed black from then until a few months ago when it returned to its natural color.

She sings blues, with a ukulele accompaniment, for her friends; and *chansons* at innumerable benefits. There probably has not been a Jewish charitable affair in Los Angeles for the last five years at which she has not appeared.

The second song of a recital finds her in best voice, for she is extremely responsive to audience approval.

She is one of the pioneers of motion pictures, though just twenty-five years old. She began at the age of fourteen in Fairbanks' "The Matrimaniac."

She can outboast any producer, supervisor or director when trying to sell herself for a role—but cries in despair over her work when she first sees it on the screen.

She writes poetry, which she never shows to anyone, on the backs of envelopes.

She has a flair for titles—titles for motion pictures, for plays, for books, for songs. She jots them down and later enters them in a book where hundreds of them are recorded.

Her apartment and her beach homes are scattered with musical cigarette boxes and there are more ash trays than in all the rest of Hollywood. She doesn't smoke.

She is a great girl on a party—if the party is big enough. She can't be trapped alone—even by experts.

## He's the Harmony Kid—Continued from page 71

summer at college, Buddy went to Spain on a mule boat and played American jazz in the Spanish cafes. During the summer, his orchestra joined a Chautauqua and played in thirteen states of the middle west. He earned sixty dollars a week and saved fifty by sleeping in back of the tent and having his transportation paid. During the act he sang and played the trombone and drums.

In his junior year, he had his own orchestra, played for fraternity dances and earned from forty to sixty dollars a week. He sang in the glee club and in his senior year was given the lead in the year's opera, "The Mikado."

Somehow or other Buddy never learned to play the piano until a year ago when he heard a man over the radio say he could teach anybody to play jazz in a few lessons. Buddy bought a piano for his dressing room and played his numbered chords in all his spare time. He took four lessons and now plays it at his personal appearances.

Three months ago this versatile Rogers boy bought a trumpet. Two weeks after he got it, he played the instrument on the stage of the Paramount Theatre.

He's got a guitar now. He can't play it yet. But he's practising and at the next personal appearance he'll probably be a guitar wizard, too.

When he was just a young college kid going to the Paramount Pictures School in New York, he gained a wide reputation among the stars for playing on their sets. It was in that manner he first met Gloria Swanson, Adolphe Menjou, Clara Bow and D. W. Griffith.

Now, nobody in Hollywood ever asks Buddy to come to a party without also inviting his trombone. It's just a part of his boyish personality.

Buddy's fans should be happy. They're recording all this 'Buddy Rogers in person' for the all-talking, singing and dancing picture, "Close Harmony."

## Aviation Booms!



### If You Want Thrills- Popularity-Big Pay LEARN AVIATION QUICK!



ARE you a red-blooded, daring he-man? Do you crave adventure, popularity, admiration, and the applause of great crowds? Then why not get into the Aviation Industry—the greatest adventure since time began—the greatest thrill ever offered to man?

Think what Aviation offers you. The praise and plaudits of the multitude. And a chance to get in on the ground floor where rewards may be unlimited! Aviation is growing so swiftly that one can hardly keep track of all the astonishing new developments. Air-mail routes have just been extended to form a vast aerial network over the entire U. S. Many Commercial Airlines and airplane factories are now being organized. Men like Henry Ford are investing millions in the future of commercial Aviation for they see its great possibilities.

### Become An Aviation Expert!

Get into this thrilling profession at once while the field is new and uncrowded. Now—by a unique new plan—you can quickly secure the basic and preparatory training you need to get started in the Aviation Industry at home, in spare time. Experts will teach you the secrets and fundamentals of Practical Aviation—give you all the inside facts that are essential to your success. And, the study of Aviation by this remarkable method is almost as fascinating as the actual work itself.

#### Send for FREE Book!

Send coupon for our new free book, just out—*Opportunities in the Airplane Industry*. It is vitally interesting, reads like a romance and tells you things about this astonishing profession you never even dreamed of. Write for your copy today.

#### PICK YOUR JOB!

Flying  
Airplane Instructor  
Airplane Engineer  
Airplane Repairman  
Airplane Assembler  
Airplane Mechanician  
Airplane Inspector  
Airplane Builder  
Airplane Salesman  
Exhibition Manager  
Airplane Contractor  
Airplane Motor Expert  
Airplane Designer



**AMERICAN SCHOOL OF AVIATION**  
3601 Michigan Ave., Dept. 6325 Chicago

#### AMERICAN SCHOOL OF AVIATION

3601 Michigan Ave., Dept. 6325 Chicago, Ill.

Without any obligation, please send me your FREE Book, *Opportunities in the Airplane Industry*. Also information about your Course in Practical Aviation.

Name \_\_\_\_\_ Age \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



**WIN A BUICK**  
or \$1900<sup>00</sup>



**FREE**

**WIN A BUICK**  
or \$1900<sup>00</sup>




**FIND THE DIFFERENT CAR**



**Puzzle Fans:** More automobiles to be given for advertising purposes—J. C. Long, Charles Vogtmann, Viola Javins, Alvin Smith, Mrs. Gillies, J. Braucher, won sedans in last offers. Over 800 prizes awarded in one year. \$11,000 in prizes paid by us in October, 1928. Here's your chance to win one of the prizes now offered.

**Find the "Different" Auto** The cars in the enclosure to the right all look alike. But one is different. Something has been left off all the cars but one. The difference may be in the fenders, bumper, nameplate, radiator or top. The one that is different is the real Buick sedan I am giving away in addition to three other cars in this great friendship advertising campaign. You may be the one who will write me

**And Win Buick Sedan or \$1900**

Four sedans and 28 other prizes totaling over \$5,000. Thirty-two prizes and duplicate prizes paid in case of ties. Certificate for \$580 to apply on grand prize sent immediately as below if you find the different car. Immediate action—no delay—we send certificate for \$580 to add to the first prize at once, if you win, and directions for getting Buick sedan. There are no more puzzles. Simply this one. No lists of words to make or write. Everyone actively interested can share in prizes or cash awards. Nothing to buy now or ever. Send coupon—no money. Simply fill out coupon, writing number of car you think is the different one and send it to M. W. Meyers, Dept. 239, 500 N. Dearborn Street, Chicago, Illinois.

**CHECK CAR...MAIL COUPON**

**M. W. MEYERS**  
Dept. 239, 500 N. Dearborn St.  
Chicago, Ill.

I think the different car is No. .... Send me award certificate immediately if this is right. No cost or obligation to me now or ever.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

## Let Her Interpret Your STAR of DESTINY

If you are unhappy, discouraged, lonely, unsuccessful in love or business, do not hesitate to consult Madame Annette, America's best beloved woman, famous for her radio talks on Astrology.

She will aid and advise you in your trouble and point out your star of destiny, lucky days and many secrets of happiness.

For only 25 cents she will send you her Special Dollar Reading, which may amaze you by its accuracy and explain much that seems dark and doubtful. Send her your correct birth date, name and address and 25 cents.

Address her as follows:

**MADAME ANNETTE** GRADUATE  
ASTROLOGER  
Box 41-P, Back Bay, Boston, Mass.



## Notice to Mail Subscribers

*Send Request for Any Change of Address on Your*

*Screenland Subscription Direct to*

*Publication Office*

Considerable delay has been experienced in many cases due to sending the notice for a change in address to the agent. Notifying the Subscription Department, SCREENLAND, 49 West 45th St., New York, N. Y., before the 15th of the next month, will insure the receipt of the next issue at your new address.

## Main Street vs. Hollywood

(Continued from page 23)

of her convictions. If there is anyone in her company who seems to be the underdog, Lupe instantly champions that person—not in an aggressive, unpleasant manner, but she seeks to call that person's good qualities to the attention of the others. She takes them under her wing like a mother hen her chicks, and she usually wins out.

You know the old gentleman who lives rather quietly on the hill, whom everybody goes to for advice and help—well, in Hollywood they go to George Fawcett. His modest home, perched on the top of a nearby foothill, is filled with sunshine and surrounded by flowers. Hardly a day passes that a friendly cup of tea is not extended to someone who needs a boost of cheer and constructive, friendly advice. The young people of Hollywood who are discouraged because contracts have not come thick and fast and who find rent day looming dangerously near, go to George Fawcett to get straightened out mentally. Sometimes he even finds them jobs, and if he can't do that, he and his charming wife send the despondent ones away with high hopes and a better outlook.

And you know the pretty brown-eyed girl who makes fudge so well, and everybody troops over to her house for a game of tennis? Well, that is Patsy Ruth Miller. All the young bachelors of Hollywood, her friends and Winston her younger brother's, go to Pat's house, particularly on Sunday. They all take turns at tennis, while Pat starts the fudge; and in the evening they play games and sing all the old college songs and swap stories. And now that sorrow has come to Pat with her mother's passing and she is managing her house alone, the bill of fare is changed from fudge to omelet. Pat doesn't cook very well, but she has found out how to make a marvelous omelet and into it goes everything that she thinks will make it good—a special chile sauce, chopped olives, pimientos and bits of parsley; and after the tennis, a shower and a good stiff rub-down, the boys and girls come barging in. But Patsy doesn't believe in assuming all the responsibility, and so the boys wash the dishes!

And then there is the old swimming hole that is on the corner of Jed Smith's farm! In Hollywood everybody dashes over to Betty Compson's for a dip. There are no rules to observe. In fact, there are not enough and a few inconsiderate guests have been known to park their wet bathing suits on the upholstered furniture, which says a good deal for Betty's and Jim's good nature. Jim Cruze, you know, is Betty's husband. Every Sunday afternoon is open house at Betty's and Jim's and sometimes the guests number as high as one hundred!

Imagine what it is like to have open house and not know whether five people will be there for dinner, or seventy-five! Betty said that there is a sort of psychology about it that years of study have given her the 'low-down' on. They almost always know when there will be a few people and when there will be a big crowd. A good many just come for the afternoon and a swim and return to their homes for dinner; others come during the latter part of the afternoon and remain for high tea. As a rule these have been especially invited. Anyway, it's a lot of fun and you need not be surprised to find the extremes of Hollywood meeting at Betty's and Jim's. There is Bill Haines prancing about like a clown at a circus, dressing up statues and making



a joke out of everything, and quiet, dark-eyed Helen Jerome Eddy who sits in the corner of the big sofa before the huge log-fire and draws her circle of admirers around her. Both types are equally welcome at Betty's and Jim's.

And you know the young, sophisticated couple on Main Street, who are up on the latest thing in art and literature and music, whose clothes are a topic of conversation and who give the smart entertainments of the village, who have been to Paris and London and Rome and are just too popular for anything? Well, Hollywood's parallel in this is Lilyan Tashman and Edmund Lowe. If Mr. and Mrs. Fairbanks entertain the foreign ambassadors and England's Prince, Mr. and Mrs. Edmund Lowe corral the visiting literati and artists who touch our shores. Of course, many of them either Lilyan or Eddie have known for some time, such as Ethel Barrymore, Tito Schipa and Eric Pedley, the internationally-known polo player. There is always life and laughter and wit at the home of Mr. and Mrs. Edmund Lowe.

And you know the quiet, retiring little girl with very prim manners and the air of a young princess, whom everybody likes to have around, because her aristocratic manner will grace any gathering, and yet who is good fun too?—well, that is Virginia Valli. Virginia wears rather severe tailored suits, usually gray or dark blue, with a very expensive fur neck-piece. Her hat is a beautifully cut little felt, tightly fitting; and she always wears gloves. On rainy days she carries just the sort of an umbrella you would expect a conservative, well-brought-up young lady to carry. None of the fans ever recognize Virginia. She has attended her own opening and had people say to her, "Oh! Aren't you Norma Talmadge?" And yet, under the straight little brim of Virginia's tailored hat, are a pair of twinkling gray-blue eyes that see humor of the subtlest. Virginia can make whoopee with the best of them but she never steps out of character.

Just at present the popular young bachelor of town is a moot question. Hollywood has several, but within recent months, two of them have decided upon matrimonial careers. One is Ben Lyon, who sometimes has as many as five parties in a day to go to, and the other one is Gary Cooper. These two boys are entirely different. Gary appeals to women as a strong, silent type. He is rather quiet and a little reserved. He seems to know just the thing to do to make women happy. Whenever Gary's name is mentioned, there is a chorus of feminine voices, "Oh! Gary is just adorable." But now Gary is seen only with Lupe and the rest of feminine Hollywood sighs in vain. Of course there is Richard Dix and the title of uncatchable bachelor, I imagine, would go to Richard. He likes everybody and everybody likes him. But then there is also Ronald Colman. Feminine Hollywood has never made any impression on Ronny. He has his house on the hill with a tennis court and swimming pool and his friends are, for the most part, Englishmen. Ronny's tastes are almost one hundred percent athletic. His only divergence from sports is reading and he has a very complete library. It is said that no writer has ever passed the gates of his mountain retreat. Interviews, which are rare, are given at the studio. He feels that his personal life is his own and he is too modest really to feel that what he does, off the screen, is of any possible interest to anyone except himself and his friends.

And now we come to the mystery people

of Main Street, who are seen very seldom at the various gatherings of the community. Consequently they are of terrific interest in a gossiping world. It is an odd thing, isn't it, that if everyone doesn't act exactly alike, the person who deviates from the general run of things is always thought strange! There is Lon Chaney, for instance. His friends are not in pictures. Very few people in cinemaland know anything about him after he leaves the studio. He and his wife almost never appear at Hollywood gatherings. Although living in Hollywood they are not of it.

Perhaps the mystery of Hollywood is Gustave Von Seyffertitz. He lives alone. He has one room in an exclusive apartment hotel. His wife and daughter live in the east. He is very fond of them but he doesn't encourage their coming to Hollywood. He is one of the most sought-after men in pictures, by the casting director. I happened to be at a studio when the director asked that he be called for a few scenes. Mr. Von Seyffertitz was working at Paramount at that time. The assistant director said he didn't think he could get him. "Well, I only need him for two days," said the director. "I can arrange my schedule so that he will be finished in that time." The assistant said that he might be free the latter part of the week and that he would try to get him if it was Okay with the chief. "Sure," said the director. "Give him the choice of Friday and Saturday, or Saturday and Sunday. I will turn everything aside to get his scenes on those days." Another incident I heard was that a director wanted Mr. Von Seyffertitz for one shot only and he said to the assistant, "I won't have anyone in Hollywood but Von Seyffertitz. I will take the scene at any time it is possible to get him and tell him that I will pay \$500.00 for it." Mr. Von Seyffertitz has one or two friends with whom he plays pinocle, practically every evening he is not working. He has no desire to mix and mingle. He cares nothing whatever for publicity and doesn't encourage it, and yet with all his reticence, he is well liked.

The mystery woman of Hollywood is unquestionably Jetta Goudal. I don't have to tell you that Jetta is physically appealing. She is beautiful, fascinating and she knows how to dress. She is also a very good cook and when she gives a dinner you get something. Aside from all the rest, her culinary accomplishments should bring a flock of young men to her doors. Yet Jetta does not encourage young men. She even has very few women friends and leads a rather lonely life. She is almost complete in herself, having a splendid mind and being well travelled. Perhaps it is that few people interest her, or perhaps she is the type that needs to have people camp on her trail. Yet, her aloofness rather forestalls an enthusiastic manifestation from admirers. She has few close friends, mostly women, and these friends knowing her so well and liking her so well, resent the fact that she is called mysterious. Her name has never been associated with any man, but that is entirely Jetta's own fault. She just isn't interested, beyond a casual, mental contact.

And you know the girl whose parties are always the most fun in the village; who has loads of money and who entertains frequently and often and who is the best sport in town? In Hollywood she is Marion Davies. Everyone loves Marion and it isn't entirely because of her beautiful beach home and the expensive presents that she gives and her royal entertainment. I remember years ago a young actor who had never played with her before, remarking



## "Last night I came home with great news"

"I'D TELEPHONED Ruth that I had a surprise for her and she could hardly wait for me to get home. You should have seen her face when I told her the Boss had given me a \$25 increase in salary."

"It's wonderful," she said, "just wonderful. Now we can pay those bills and even start saving."

"Remember the night we saw that coupon in a magazine and you decided to take up an I. C. S. course? It made a new man of you, Bob, and I knew it wouldn't be long before the firm would notice the difference in your work. We certainly owe a lot to the International Correspondence Schools."

How about you? Are you always going to work for a small salary? Or are you going to get ahead? It all depends on what you do with your spare time.

Don't let another precious hour pass before you find out what the I. C. S. can do for you. It doesn't cost you a penny or obligate you in any way, but it may be the means of changing your entire life. Do it now!

Mail Coupon for Free Booklet

### INTERNATIONAL CORRESPONDENCE SCHOOLS

"The Universal University"

Box 2369-G, Scranton, Penna.

Without cost or obligation on my part, please send me a copy of your 48-page booklet, "Who Wins and Why," and tell me how I can qualify for the position, or in the subject, before which I have marked an X:

#### BUSINESS TRAINING COURSES

- |  |   |
|--|---|
| <input type="checkbox"/> Business Management                     | <input type="checkbox"/> Business Correspondence                          |
| <input type="checkbox"/> Industrial Management                   | <input type="checkbox"/> Show Card and Sign                               |
| <input type="checkbox"/> Personnel Management                    | <input type="checkbox"/> Lettering  |
| <input type="checkbox"/> Traffic Management                      | <input type="checkbox"/> Stenography and Typing                           |
| <input type="checkbox"/> Accounting and C.P.A.                   | <input type="checkbox"/> English  |
| <input type="checkbox"/> Coaching                                | <input type="checkbox"/> Civil Service                                    |
| <input type="checkbox"/> Cost Accounting                         | <input type="checkbox"/> Railway Mail Clerk                               |
| <input type="checkbox"/> Bookkeeping                             | <input type="checkbox"/> Mail Carrier                                     |
| <input type="checkbox"/> Secretarial Work                        | <input type="checkbox"/> Common School Subjects                           |
| <input type="checkbox"/> Spanish <input type="checkbox"/> French | <input type="checkbox"/> High School Subjects                             |
| <input type="checkbox"/> Salesmanship                            | <input type="checkbox"/> Illustrating <input type="checkbox"/> Cartooning |
| <input type="checkbox"/> Advertising                             | <input type="checkbox"/> Lumber Dealer                                    |

#### TECHNICAL AND INDUSTRIAL COURSES

- |  |   |
|--|---|
| <input type="checkbox"/> Architect               | <input type="checkbox"/> Automobile Work                                    |
| <input type="checkbox"/> Architectural Draftsman | <input type="checkbox"/> Airplane Engines                                   |
| <input type="checkbox"/> Building Foreman        | <input type="checkbox"/> Plumber and Steam Fitter                           |
| <input type="checkbox"/> Concrete Builder        | <input type="checkbox"/> Plumbing Inspector                                 |
| <input type="checkbox"/> Contractor and Builder  | <input type="checkbox"/> Foreman Plumber                                    |
| <input type="checkbox"/> Structural Draftsman    | <input type="checkbox"/> Heating and Ventilation                            |
| <input type="checkbox"/> Structural Engineer     | <input type="checkbox"/> Sheet-Metal Worker                                 |
| <input type="checkbox"/> Electrical Engineer     | <input type="checkbox"/> Steam Engineer                                     |
| <input type="checkbox"/> Electrical Contractor   | <input type="checkbox"/> Marine Engineer                                    |
| <input type="checkbox"/> Electric Wiring         | <input type="checkbox"/> Refrigeration Engineer                             |
| <input type="checkbox"/> Electric Lighting       | <input type="checkbox"/> R. R. Positions                                    |
| <input type="checkbox"/> Electric Car Running    | <input type="checkbox"/> Highway Engineer                                   |
| <input type="checkbox"/> Telegraph Engineer      | <input type="checkbox"/> Chemistry  |
| <input type="checkbox"/> Telephone Work          | <input type="checkbox"/> Pharmacy   |
| <input type="checkbox"/> Mechanical Engineer     | <input type="checkbox"/> Mining Engineer                                    |
| <input type="checkbox"/> Mechanical Draftsman    | <input type="checkbox"/> Navigation <input type="checkbox"/> Assayer        |
| <input type="checkbox"/> Machine Shop Practice   | <input type="checkbox"/> Iron and Steel Worker                              |
| <input type="checkbox"/> Toolmaker               | <input type="checkbox"/> Textile Overseer or Supt.                          |
| <input type="checkbox"/> Patternmaker            | <input type="checkbox"/> Cotton Manufacturing                               |
| <input type="checkbox"/> Civil Engineer          | <input type="checkbox"/> Woolen Manufacturing                               |
| <input type="checkbox"/> Surveying and Mapping   | <input type="checkbox"/> Agriculture <input type="checkbox"/> Fruit Growing |
| <input type="checkbox"/> Bridge Engineer         | <input type="checkbox"/> Poultry Farming                                    |
| <input type="checkbox"/> Gas Engine Operating    | <input type="checkbox"/> Mathematics <input type="checkbox"/> Radio         |

Name.....

Street.....

Address.....

City.....State.....

Occupation.....

If you reside in Canada, send this coupon to the International Correspondence Schools Canadian, Limited, Montreal, Canada



## BE Popular

Play a Conn band or orchestra instrument and you're welcome everywhere. Win pleasure and profit playing part or whole time. With a Conn you play tunes the very first day. Easy playing features and new instruction methods make it fun from the start.

**FREE TRIAL, Easy Payments** on any Conn. Write for literature, details. Name instrument. No obligation.

C. G. CONN, Ltd.  
584 Conn Bldg. Elkhart, Ind.

**CONN**  
BAND  
INSTRUMENTS



## Edgar Wallace Master of Mystery and Romance!

NOW you have the opportunity to enjoy the thrilling stories of the man who has taken Great Britain by storm. Through all the harrowing tales Edgar Wallace has written, there runs a glowing thread of romance that makes even his spectres human. "The Girl from Scotland Yard" towers high above the average mystery, telling two kinds of story in one book—each one a masterpiece.

Now four of these books of crime fiction have been published in the Weirdmoor Edition, beautifully printed and bound.

### A KING BY NIGHT THE TERRIBLE PEOPLE THE DOOR WITH SEVEN LOCKS THE GIRL FROM SCOTLAND YARD

Four full length novels, four big volumes, crammed full of thrills, crime, mystery and adventure. Uniformly bound in magenta and black cloth.

Entire Four Volumes may now be had for only \$4.90.

Use the coupon below.

SCREENLAND MAGAZINE (Dept. 5-29)  
49 West 45th Street, New York City.

I enclose \$.....for which please

send me.....

Name .....

Address .....

about her thoughtfulness for the extra girls. They had been kept on the set all day. It was in the summer in New York, and the summer in New York, under a glass stage, was an ordeal. Because they wanted to finish the picture that day, the director had extended the work into the evening, which at that time was not a usual thing. At about ten-thirty, or eleven o'clock at night, Marion put her foot down. "At least they shall have some refreshment," she said. "I can't understand how anyone would expect girls to work for all these hours without proper nourishment." And so she ordered broiled chicken, a green vegetable and champagne, to be served to them on the stage. This was before prohibition! And she is the same Marion today—thoughtful, unassuming, and a merry companion.

Colleen Moore, Bebe Daniels and Constance Talmadge run Marion Davies close seconds in popularity.

Of the younger set, perhaps Sue Carol gets the vote. "Sweet Sue," she is called, and that's how the song dedicated to her was named. Sue doesn't entertain very much, but she is extensively entertained. If you go to dinner at her house, the telephone is constantly ringing and the evening is filled with hurried visits here and there to friends who have asked her to stop in. Although everyone knows that she is devoted to Nick Stuart and never goes with anyone else when he is in town, I have heard more than one man say that if Sue Carol wasn't to be at the party, he wouldn't go. People love to look at her. Her face is so changeable in expression and she seems to be the embodiment of vivacity and motion. Sue is never still a minute. She is always poised, ready for flight. I have never been her guest for an evening without traveling from Hollywood to Santa Monica at least once, and stopping several places both going and coming.

Hollywood has lots of bankers. Two of Hollywood's prominent bankers are Joseph Schenck and Cecil DeMille—both Vice-Presidents of the Bank of Italy; and Milton Sills is also on the advisory board. And of course our Rotary Club is the Wampas. Written out, Wampas means, Western Association of Motion Picture Advertisers; and they meet once a month, usually at the Roosevelt Hotel, for dinner and the evening. There are nights when only men are on the guest list and I am sure they all have a fine time, from the accounts I have heard, holding forth from every angle, upon all topics under discussion.

There are a few public speakers in our community—two of them are Conrad Nagel and Fred Niblo. Conrad said that he has so often been the speaker when Fred Niblo was the Master of Ceremonies, that their team work was perfect. Fred knew to the fraction of a second when to stop him, if he got over-enthusiastic and the time was

short. He said it was like having an editor cut your copy in the right place and he is lost when anyone besides Mr. Niblo is handling the gavel.

We have our village cut-up, too. He is Bill Haines. Our village wit is Bill Powell; and from what I know of Clive Brook, I would put him pretty well to the top on the list of humorists. His remarks are made with a perfectly straight face. If it is over your head, that is all right with Clive; he will never let on; but if you detect the humor of it, he will laugh with you, pleased at being found out.

In almost every village there is one girl who is very independent and goes her own way, regardless of whether it conforms to other people's idea of what one should do. Clara Bow supplies this quality in Hollywood. Perhaps it is because Hollywood was none too kind to her at first. Clara excited more than the usual jealousy of a newcomer in any community, by her vivacity and real merit. Everybody knew from the first that Clara was a winner and it hurt a little bit, and so Clara learned to lay her own plans and follow her own inclinations. She goes only with the people that she really likes and it doesn't matter a particle what station in life they occupy, which shows Clara really to have a great spirit. For a girl to be sought-after by the great ones of earth, to refuse their invitations and take either her hairdresser or her manicurist to a theatre, because she happens to admire and like her, certainly proves that Clara has the courage of her convictions. Clara is almost never seen at a big party. She refuses to go to a fashionable restaurant and if she wanted to appear at a more or less formal dinner in her own house in a bathing-suit, she would do it. I don't know that she ever has, although I imagine at her beach house she wears a bathing-suit most of the time. There is no false modesty about Clara. If a bathing-suit is all right to parade up and down the beach in, it is all right at the dinner table, and as far as its not being the conventional garment to wear on such an occasion is concerned, that would mean nothing in Clara's life.

Hollywood has its jealousies, its snobberies, and other faults, but they are treated with a sense of humor. Because, among the serious workers, work is really the important thing, and human failings are handled as patiently as possible, which is rather a good angle on life, it strikes me. You know the old saying, 'Hitch your wagon to a star.' If you are sincerely reaching for the highest, the things that you pass on the way are of secondary importance; your eyes are above them.

So you see Hollywood isn't very different from Main Street. In fact, Main Street might be rather disdainful of the parchesi parties which are becoming more and more popular—and perhaps you might turn up your noses at ping pong and Guggenheim!

## Ask Me—Concluded from page 87

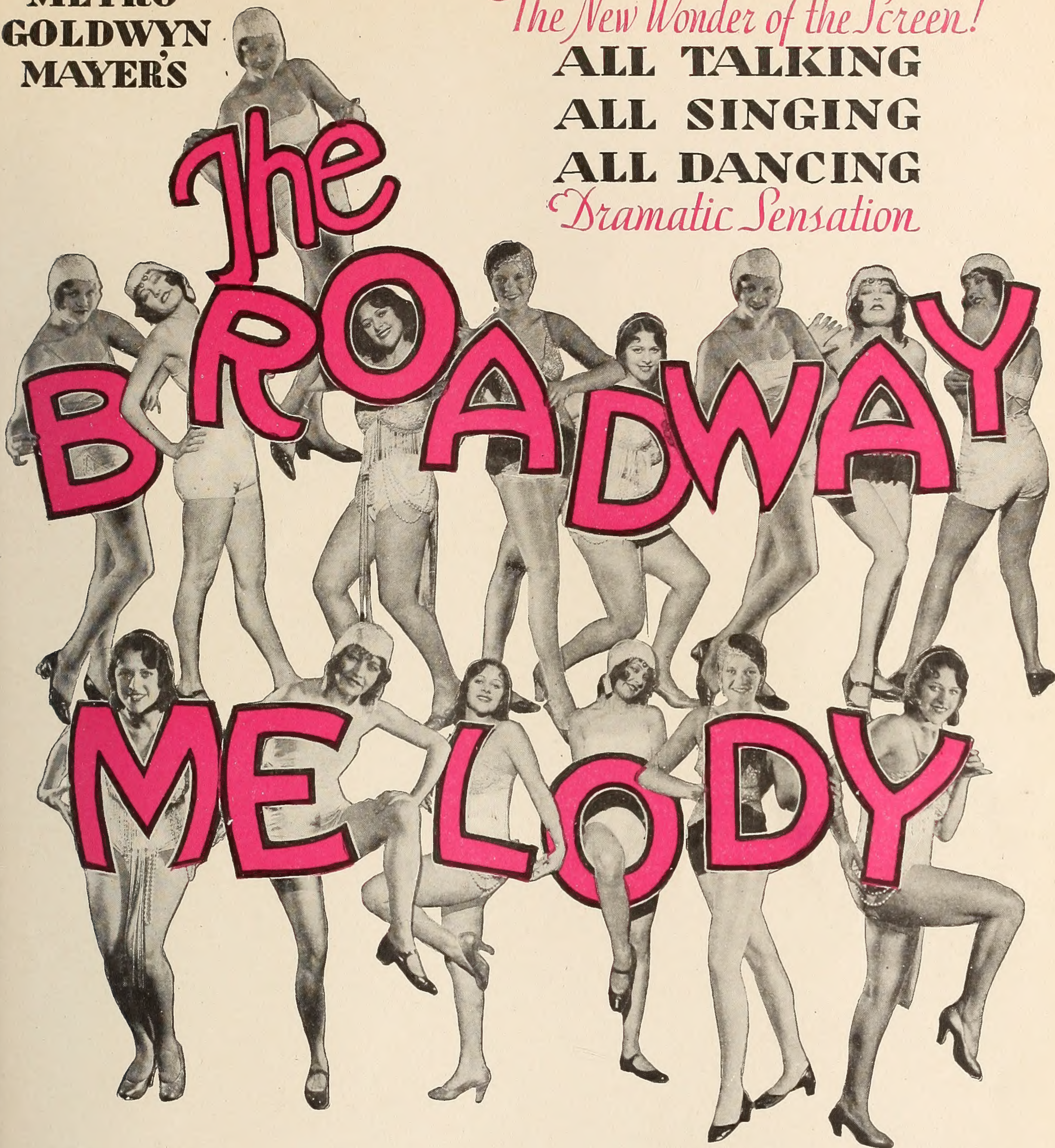
Billie of Billings, Mont. Will I send you one of my clever and witty pictures even if it's no larger than a postage stamp? I can't see myself hanging on your wall as small as that and besides, I'd feel terribly hurt. As you've never heard from Norma Talmadge, perhaps you had the wrong address—try again at United Artists Studios, 1041 No. Formosa Ave., Hollywood, Cal. If at first you don't succeed, cry again—if you have a hanky handy.

Nancy of Philadelphia. You don't mean to tell me you and your sister have terrible fights over the stars—don't blame the movies for that. Your sister is right about Douglas Fairbanks, Jr. Mary Pickford is not his mother. His mother is Mrs. Beth Sully Evans, who was Doug Sr.'s first wife. Charles Morton has a contract with Fox Studios, 1401 No. Western Ave., Hollywood, Cal. Charles plays with Janet Gaynor in "Christina."



**METRO  
GOLDWYN  
MAYER'S**

*The New Wonder of the Screen!*  
**ALL TALKING  
ALL SINGING  
ALL DANCING**  
*Dramatic Sensation*



with  
**CHARLES KING  
ANITA PAGE  
BESSIE LOVE**  
Directed by  
**HARRY BEAUMONT**

Story by Edmund Goulding  
Continuity by Sarah Y. Mason  
Music by Nacio Herb Brown  
Lyrics by Arthur Freed  
Dialogue by Norman Houston  
and James Gleason, author of "Is Zat So?"

**F**ROM COAST TO COAST has swept the fame of the newest miracle of the films. All the magic of Broadway's stageland, stars, song hits, choruses of sensuous beauty, thrilling drama are woven into the Greatest Entertainment of our time. Metro-Goldwyn-Mayer, the leader in production of silent pictures, now achieves supremacy of the Talking Screen as well. See "The Broadway Melody" simultaneous with its sensational \$2 showings in New York, Los Angeles and elsewhere.

**METRO-GOLDWYN-MAYER**

"More Stars than there are in Heaven"







## *Speaking of silver linings*

When the hair-dresser lets you  
down on the eve of a party . . .  
and your new shoes don't come  
. . . and the youth is Unavoidably  
Detained . . . and it's raining . . .  
then, oh then, what sweet conso-  
lation there is in a Camel . . . a  
cigarette just so downright good  
that no grief can prevail against it!

